

# Media

serving the media buying function



McCracken Erickson Dakker

I would like an evaluation  
of medium's tertiary audience.

Media Euro



from the  
publisher's  
note book

There is, in everything we do, the past, the present and the future, and this applies to the media buying function as it does to everything else. The past is history of course. It's done. And we may say, let the dead bury their dead.

But the past is important if only for purposes of comparison. It points up our mistakes and weaknesses that have had to be overcome, and after all, the future must be built on the foundations of the past and present. Most of the men and women operating in the media buying function today probably know little of the hardships and the difficulties in the dim past, and therefore, have little appreciation of the handicaps which beset the buyers of media at the turn of the century.

Of course, buying was a much simpler operation then. But, even with all of its simplicity in contrast with the complexities of modern media buying, imagine the task which some of those "old-time space buyers" faced when placing a schedule and trying to do an intelligent and effective job for the advertiser.

There was no ABC, no BPA, and no VAC, the latter of only recent origin. There was no Media Records, no Eastman, Starch, Hooper, Politz, Nielsen, Pulse, Trendex, Readex or A.R.F. by which to gain a modicum of understanding in the area of qualitative comparisons of lineage, editorial evaluations, readership studies, etc. There was no Standard Rate & Data Service with its Consumer Markets Data, and no Survey of Buying Power.

Advertising agencies had to dig and dig hard for every fragment of information they could find to help do a better media buying job. Is it any wonder then, with the advent of all the services which are available to buyers of media today; the introduction of radio and television plus the vastly increased number of media, both print and broadcast, and an ever increasing number of specialized publications in both the general magazine and business paper fields, that the demands upon the media buying function have increased ten-fold, yea, one-hundred-fold?

The science of media buying has increased in proportion to the complexities of the task and the total dollar volume expended, which has risen from a few hundred millions to over ten billion dollars in 1956. This has created a need for more talented personnel in the broad function of media buying.

The accelerated rate at which advertising appropriations are increasing is indicated by the fact that as recently as 1939 the aggregate budget of all national advertisers was only one billion, four hundred million dollars.

Yes, the media-buying function has come a long way. The fact that in many of the larger organizations today, an officer of the company heads the media buying department as media director with staffs of 25, 50 and 100 people, is high testimony that media buying has become one of the important services advertising agencies have to offer their clients.

PUBLISHER

# Mediascope

serving the media buying function

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- Magazines Lean Toward Greater Diversification—Part 2 . . . . . 14  
by Dr. Leo Bogart, Associate Director of Research, McCann-Erickson, Inc. The concluding article of a two part series covering magazines in the postwar era, examines advertising lineage, trends of development and predicts the future of the industry.

- Broadcast Ratings VS Advertising Readership—  
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by Alan S. Donnahoe, Vice President of Research and Marketing, Richmond Times-Dispatch and The Richmond News Leader, proposes a method of solution to one of the most vexing of all problems in advertising.

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## EDITORIAL STAFF

Editor .....	Victor G. Morris
Managing Editor .....	Thomas E. Devine
Media Consultant .....	John F. Klatt
Marketing Consultant .....	Dr. H. P. Alspaugh
Research Consultant .....	Harry J. Johnson

## EDITORIAL OFFICES

1740 Ridge Ave., Evanston, Ill.  
Hollycourt 5-2400

420 Lexington Ave., New York 17, N. Y.  
Murray Hill 9-6620

## EXECUTIVE OFFICERS

Publisher and Chairman of the Board  
Walter E. Bothof

President C. Laury Bothof

Executive Vice-President Albert W. Moss

Secretary E. L. Bothof

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## CIRCULATION

Manager B. Kroeger

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COVER: The black and white oil portrait of Mr. Dekker is by the noted artist Merlan Enabnit of Chicago.

# Letters

I like *Media/Scope*.

. . . but I am hoping a "real cool" cartoon will appear regularly.

Roy Bacus,  
Commercial Manager,  
WBAP—Fort Worth, Texas

. . . just finished reading the first issue of *Media/Scope*. I would like to voice my thanks and congratulations for what appears to be a helpful and most informative publication. Not only does it fill a definite trade "niche" but serves as a source book for people like myself.

Gerald T. Arthur,  
Media Director,  
Fuller & Smith & Ross Inc.,  
New York, N. Y.

. . . you new *Media/Scope* crossed my desk this morning. I find it interesting.

Louis S. Berger,  
Director of Media & Market Research,  
Joe Schlitz Brewing Co.

. . . I hope to establish a permanent personal file of the issues of *Media/Scope*. I know that a good many of your subscribers will also welcome a yearly Index which they can refer to for various ideas on evaluation and selection of media for particular markets on the presentation of media to clients.

Paul E. Jones,  
Ass't Media Dir.,  
Winius-Brandon Co.,  
St. Louis, Mo.

. . . it happens to be a pet notion of mine that the magnitude and complexity of media buying has outstripped our personnel resources, which means that a great many more people will have to be brought into media work, with a greater degree of expertise.

William Beard, Jr.,  
President,  
The Associated Business Publications

. . . please pass along my congratulations to those on the staff responsible for this fine new publication, especially such good friends as Harry Johnson and John Klatt.

MacCormack McEndree,  
Tally Embry Ad. Agency,  
Miami, Fla.

. . . it seems to me that this publication will serve a very useful purpose in discussing and reporting the all-important subject of media selection.

Robert E. Kenyon, Jr.,  
President,  
Magazine Publishers Assoc.

. . . in one of your future issues I should like to see an article pertaining to mail order media. Our agency is one of the largest buyers of space in the mail order field and we are constantly on the alert for new or "sleeper" publications.

Robert Kahn,  
Robert Kahn & Associates,  
Chicago, Ill.

. . . the material is provocative and interesting, and the publication should prove to be a very helpful source of advertising information.

Nicholas Zill,  
Director Plan & Research Div.,  
*Puck*, the Comic Weekly,  
Chicago, Ill.

. . . keep up the good work. If all your editions are as fine as Volume I, you will have assisted in the progress of the advertising profession.

Hartley C. Baxter,  
Executive Vice President,  
Simonds, Payson Co. Inc.,  
Portland, Me.

. . . certainly agree 100% with your editorial objectives. Anyone in my field who did not would undoubtedly be a complete misfit!

George Anthony,  
Media Director,  
Stromberger, LaVene, McKenzie,  
Los Angeles, Calif.

. . . I find this publication most interesting. Congratulations to you on an excellent start.

Bernard P. Gallagher,  
New York, N. Y.

. . . the first issue gives every indication that we in the media field will find many interesting and useful articles forthcoming.

. . . I am looking forward to subsequent issues.

George M. McCoy  
Manager—Broadcast Media Dept.  
N. W. Ayer & Son, Inc.  
New York, N. Y.

. . . the realization that, at long last, someone has recognized and acclaimed the important role that sound and scientific market and media selection plays in advertising campaign planning, is most heartening to me.

Canadian agencies, in general, have been rather slow to recognize the importance of the media department function and only now is this picture beginning to change somewhat.

W. H. Reeves,  
Media Director,  
J. J. Gibbons Ltd.,  
Toronto, Ont.

. . . we were particularly impressed—as we always are—with Mr. Porter's article. It is, as always, an intelligent piece of writing.

Dr. E. L. Deckinger,  
Vice President,  
Grey Advertising Agency, Inc.,  
New York, N. Y.

. . . *Media/Scope* is long overdue in the advertising field. We are delighted that someone is going to do something "practical" to supplement the data now available only through expensive research or direct from the various mediums.

Irene Ayer,  
Media Buyer,  
Ayer & Gillett Advertising,  
Charlotte, N. C.



## Another Milestone

Advertising has passed another great milestone with the total volume placed by American agencies hovering around the \$10 billion mark in 1956. This certainly accentuates the ever-increasing importance of the media buying function.

And many other milestones have been passed since 1770 when Dr. Samuel Johnson made the pontifical statement that the practice of advertising was so perfect no further improvement could be expected. However, it is unlikely Dr. Johnson's statement would have been so positive had he been able to visualize the advent of radio and television and the wide variances that exist in print media today. The industry's phenomenal growth has pointed up some deficiencies and created many complexities unforeseen by Dr. Johnson. For the most part these complexities include "missing links" on media and media performance.

The combination of print and spoken words has brought about a new conception of media buying which has resulted in the compounding of many old problems. From all of this has evolved the media specialist whose guiding principle is to find the media with the most economical means of delivering the advertiser's message to the right audience.

There is little likelihood that the specialist or anyone else will find all the "missing links" in sound media selection. However, Media/scope welcomes the challenge to help shed some light on the problems of media buying through the use of its columns by authors known and respected by the advertising industry.

On the following pages some provocative and interesting material deals with a few of the perplexing problems facing media people today. Media/scope must, and does, realize that by the very nature of all the media it attempts to cover, there will be many times when discussion of one media will inadvertently offend another. It is not our intention to limit editorial material to any specific topic or "gag" authors on controversial subjects.

It is in this spirit that Media/scope hopes to further enhance the important role played by the media buying function.

*Victor G. Morris*  
editor

# Mediaview

with

## William C. Dekker

Vice President and Media Director  
McCann-Erickson, Inc.



William C. Dekker, Vice President and Director of all media of the McCann-Erickson Inc., New York Home Office, has been with that organization since 1943.

Mr. Dekker joined the agency as Director of Radio Time and Station Relations. In 1949, when a radio-television service operation was instituted, he was named its director, in addition to his duties as head of the Time Department.

In 1952, when media operations were unified for better planning and coordination, he was selected to head up the new unit.

Mr. Dekker is a graduate of the University of New Hampshire. While an undergraduate, he was a news reporter and editor on the Manchester, New Hampshire Union Leader and later became its classified advertising manager. Prior to joining McCann-Erickson, he was with Procter and Gamble as media director; the New York Herald Tribune national advertising staff and with Ted Bates Inc., as a time and space buyer.

Mr. Dekker is married and has three children. He makes his home at Darien, Connecticut, and is an avid sailor, fisherman and clam digger.

Conducted by

Victor G. Morris, editor

What in your opinion are the "missing links" on media and the performance of media? For example, total audience of magazines? Composition of magazine audience? Which of these points do you feel should be answered?

Let's separate this a bit in terms of "missing links" or media and performance of media. My feeling is that there will always be missing links because we are constantly in the process of learning. Not too many years ago the concept of total audiences of magazines was practically unheard. We still aren't absolutely sure in our minds just what total audience means. What is the value of so-called pass-along circulation? Let's assume for a moment that we have a magazine with ten million circulation and it has 30 million total audience. Obviously, the ten million represents circulation which is initial audience and another ten million might be, for sake of illustration, secondary audience and another ten million might be tertiary audience. Now my missing link here is what is the varying degree of impact as that magazine accumulates additional audience beyond the initial circulation. I would like to have at some time an evaluation of the secondary or tertiary audience of a medium.

How close do you estimate the industry is to securing the answers?

I think the industry has come a long way. They are interested in researching their own products. They are giving us more answers all the time. Obviously, we don't get the total answers at any one time because every new piece of information that is developed leads itself to the desire for more information about that information and I doubt that we will ever or should ever have an end answer. I would hate to think there is an end to horizons.

You do considerable media research. Where do you secure or consider sources for media data? To what extent do you rely on media for information or help on these projects?

Well, it seems to me that this falls into two parts. There are two sources of media research. One is the sum total of available information whether it be purchasable or supplied by the media. When I say "purchasable" I am speaking about Starch, Nielsen et al; the others which are made available to us by media are like the more recent Politz studies of total audience and/or composition. That is one source. The other source is to go out and develop it ourselves. This source is, of course, our own research department. With regard to the first source, our media research department is responsible for the analyzing, the accumulating, and the validation of the reliability of this data. When it is validated as being reliable and projective then it becomes a working tool. The second source is that which is developed by our own media research. We know our objectives and methods before we start out so we don't have to validate them later.

In some instances we have agencies that claim they know more about media than media themselves.

I think it is a rather stuffy attitude, frankly. It seems to me that an agency knows more in total about all media than any single medium, but for us to say that we know more about a single medium than itself is assuming too much prerogative on our part. If we do, I think we rather have a low regard for that medium.

Is your media research function under the jurisdiction of the media division?

No. The media research group of the research division is an arm of the research division of the Home Office. We work in complete collaboration. We have found this in the past to be more efficient rather than try to contain media research solely within the media division. We just can't define where media research stops and market research starts and vice versa so that it seems better for us to have this research reservoir to draw from rather than to administer ourselves.

What do you expect from media from the standpoint of merchandising or promotion support of a campaign or schedule?

This is a hard question to answer. Some mediums provide no merchandising or promotion. Others are well known for theirs. Some do physical, mechanical things. Others say we have done this work for you in promoting ourselves. An example might be one where a magazine is highly promotable in the department store field or fine fabric trade. If that magazine is more promotable than another one then they might say that they have spent a large number of dollars in building up this promotability, therefore we can't do any more. I would say that there is no direct or final answer to the question, only that we want as much from a medium as it can afford our clients in support of a promotion.

How do you go about soliciting and following through on this cooperation from media?

That is done at the time of negotiation with the medium by the media division. As a matter of fact we have done such things as man bites dog. We have cooked up plans for media promotion and presented it to the medium itself rather than have them come to us with a plan. This has been successful, too, but at all times our buyers are held responsible to be informed about what an individual medium can and will do in the way of promotion and merchandising.

What are the differences in buying radio and television compared to five or ten years ago? How do you determine how much and where to use either?

Well, I think the first part of the question has to be broken into two. Let's start with the easier one—TV. There has been no noticeable change in the buying of TV in the past five years. It is true that as you reach saturation of available time it has become tougher, but that is only ingenuity in the use of the medium

on the part of the buyer. Radio, of course, has changed in its use aspect fantastically. Ten years ago you couldn't buy an eight-week saturation campaign on a network. Today you can. I think we see a lot less of the ten-and-fifteen-announcement-per-week schedules and a lot more of spot network saturation schedules.

Is there any change in the newspaper-buying pattern in the last ten years?

No, I would think not.

Wouldn't you say the addition of R.O.P. color has made some change?

Well, there is a definite trend to the incentive use of more space and greater frequency, brought about by additional discounts. Of course, R.O.P. color has grown like Topsy. It's a strange thing, but there is no newspaper in New York that has run-of-paper color, so we in New York are less conscious of it unless we are on our toes. We have to go to the Chicagos, St. Louises, Milwaukees, etc. to be aware of this tremendous growth in R.O.P. color. We do, however, keep right up with it.

How do you determine how much and where to use either radio or television?

Your question really involves the entire marketing concept for any particular client. What type of product? What is the heavy user group? Who are they? Where do they live? What is the frequency of purchase? What is the profit structure on the item, and then finally what is the affordability or profitability of a budget? It's a chicken or egg type of thing because you must establish what advertising monies you can spend on a profitable basis and this many times dictates or at least indicates certain types of media usage.

One of the questions troubling many time buyers, for example, is just how many announcements to use in a market. What is your yardstick in a market with one station versus one with three or four, or take a three-week schedule versus an eight-week schedule?

This sort of ties in with the previous question. It entails all those things of budget, product, frequency of purchase, seasonability of product, newsworthiness of a new introduction. All these elements enter in. I am not going to give you our own exact yardsticks by any means. What we try to do in television is to establish what the weekly net accumulative audience we would like to reach would be. Now, obviously, in a single station market you are going to get there just as fast with two weekly messages as possibly eight in a five-or-six-station market, but we have research developed that, given ratings, given opportunity for share of audience, we can within reason and without too much variance, arrive at a schedule in that market for the amount of money that we were going to spend in that market and come out with approximately the net accumulative weekly audience which would also include the impact factor we wished. • • •

## Media quest



Media/quest . . . is a regular service feature. Its purpose is to provide those engaged in the media buying function with answers and/or suggested solutions to everyday media buying problems. Enquiries should be addressed to John Klatt, Media/quest, c/o Media/Scope, 1740 Ridge Ave., Evanston, Ill.

conducted by  
John F. Klatt  
Media Consultant

We have an account for which we are asked to market a new item for people who have home greenhouses. Is there any publication that serves this market? What would be your suggestion as to the best type of media to reach these people?

Agency—Santa Fe, New Mexico

To the best of our knowledge, there are no vertical publications in existence serving the people having home greenhouses. As to the best type of media to cover this market, we would suggest consideration of magazines editorially directed to home owners or those interested in gardening. Publications listed under the "Gardening" and "Home Service" classifications in Consumer Magazine Rates and Data provide coverage of this market.

As a matter of interest, a recent study conducted among a subscriber panel for a leading home service publication showed that close to 3% of subscribers living in single dwelling units had a greenhouse. 14.3% had the greenhouse attached to the house, 19.1% attached to the garage, and 71.4% as a separate structure. The total exceeds 100.0% due to multiple replies to the questionnaire.

In the gardening field, a leading magazine conducted a survey last Fall to determine subjects of interest to subscribers as an editorial guide. 26% of the respondents desired articles on greenhouse gardening. These facts, in part, provide you with a starting point in selecting publications to reach the market for your clients' product. We are sure that publications covering the above mentioned fields can individually supply more facts to assist you in your buying function.

You may also wish to consider gardening sections appearing in metropolitan newspapers as most of the greenhouse ownership appears to exist among families living in such areas. If the product involved lends itself to commercial gardening you may want to consider trade papers directed to the commercial florist market. Approximately 25% of the commercial florists own their own greenhouses.

. . . Is there such a thing as a British Standard Rate and Data? Does Standard Rate and Data publish it or could you refer me to the publisher?

Agency—San Francisco, California

British Rate and Data containing rates and other data on newspapers and national magazines is published by British Rate and Data, 132-134 Fleet Street, London E.C. 4, England. There is no connection between the publisher and Standard Rate and Data Service Inc.

. . . Can you inform us whether you know of any publications that reach primarily what are known as mechanical contractors? These contractors should be engaged in building construction and everything pertaining thereto, with the exception, if possible, of electrical work. It is not desired to include contractors specializing in road or bridge construction.

Agency—Milwaukee, Wisconsin

Although we are not in a position to recommend individual media, we hope that this information will help you out to some extent. It appears that publications listed in the "Air Conditioning" classification in Business Publication Rates and Data would provide the most vertical coverage of the field you wish to reach. More horizontal coverage of builders and contractors is provided by some of the publications in the "Architecture" and "Building" classifications. In the "Air Conditioning" classification you will find listed one publication, "Mechanical Contractor" which is the official organ of the Heating, Piping and Air Conditioning National Assn. If you will check with this publication and others listed in the suggested classifications you should secure sufficient information to serve as a yardstick in selecting the most economical buys with a minimum of waste circulation.

. . . Regarding publishers guarantee of circulation. Please advise us regarding this. Most publishers guarantee their circulation or a rebate is given. However, we never receive any rebates or statements to the effect. Just what is the method of handling these matters?

Agency—Woodlawn, New York

You are correct in assuming that if publishers fail to meet their guaranteed circulation which is used as a base for rates, a prorata rebate should be issued to advertisers. In order to keep on top of the infrequent cases where guarantees are not met, it necessitates a policing job on your part. Some publishers will automatically make adjustments, but others wait for the agency or advertiser to make the request. You should delegate someone in your media department to check actual delivered circulation against guarantees. In cases where the guarantees are not fulfilled, you can approach the publisher for a rebate. By and large, there will not be many instances where you will find such action necessary. To the contrary, you will find that the delivered circulation for most publishers exceeds the guarantee.

## Media who's who

### Rod MacDonald

Vice President in charge of Media  
Guild, Bascom & Bonfigli, Inc., San Francisco

Rod MacDonald is a member of the management committee, Guild, Bascom & Bonfigli, Inc., San Francisco. His principal media responsibility is the agency's Ralston Purina Company account, which is heavy in television. Born in San Francisco in 1917, he attended high school in San Francisco and later, the University of California. His first job, in 1938 with Westinghouse gave him a slight taste of advertising since his "miscellaneous unimportant duties included dealer display advertising." Armed with a B.S. degree in 1941, he joined a struggling three-man agency in Oakland, California. "When I saw that the agency was losing the struggle—it folded not long after I left—I joined Columbia Steel Company in sales promotion." After four years with the steel company, which included a stint in other non-advertising departments, MacDonald joined the Botsford, Constantine & Gardner agency in San Francisco as media director and account executive. He then spent a year each at the Los Angeles Independent (Northern California Manager); the Biow Company, (media director); and Foote, Cone & Belding, (media director). He joined GB&B early in 1951. MacDonald believes media men should participate in advertising at the management level. "They should be right in there when the client's marketing policies are being formulated. Media buyers should not be restricted to buying and evaluating."



### Carl Georgi, Jr.

Vice President in charge of Media and Research  
Campbell-Ewald, Detroit

Carl Georgi's background in the advertising business dates back some 31 years, during which time he has personally handled every phase of media. And, whether it's a multi-million dollar network television spectacular or a skywriting stint over a local football field he still insists on a personal touch in the complete selection of media coverage for all agency clients. The philosophy behind his television enthusiasm is typically "Georgian." "We in media are always on the lookout for new ways to communicate effectively to the public. It goes without saying that the selection of the correct media serves as an important and integral part of every overall advertising and sales plan. We have found that all media does not lend itself completely to every type of campaign. It is, therefore, a media director's responsibility to interpret and analyze the clients' sales problems to determine what media will do the best job." Carl is always ready to serve on a committee, if called upon, and always able to handle his share of the work load in any civic or business project. Currently he is a member of the Executive Committee of the National Outdoor Advertising Bureau; the Newspaper Committee of the American Association of Advertising Agencies; chairman emeritus of the Michigan Council of the A. A. A. A.; and the Adcraft Club of Detroit.



### Douglas C. Linton

Director of Media  
McLaren Advertising Co. Limited, Toronto

A quarter of a century with one major Canadian agency, and more than half of that time in the media end, is the record of Douglas Linton.

Graduating from Toronto's Malvern Collegiate Institute in 1928, Mr. Linton spent two years in the drug and insurance fields before deciding that his future lay in the advertising field. He was fitted into the company pattern of encouraging bright young men to move from department to department for rounded training, and found his niche in the Media Department in 1937.

Five years later he became Space Buyer; in 1948 he was appointed Manager of the Media Department; in 1953 was named Director of Media, and a year later assumed the additional responsibilities of an Assistant Manager and member of the Management Advisory Board.

Commenting on buying of media in Canada versus the U. S., Mr. Linton says, "Everything else being equal, a Canadian media man carries twice the load of his American counterpart. This is because he has to work, and think and plan in two languages and for two different kinds of people—English-Canadians and French-Canadians. We Canadian advertising men are trained and equipped to meet and cope with this situation in all its facets."



# Media marketing

The objective of this column is to provide a means for discussing marketing ideas and concepts that will be of interest to buyers of media. From time to time we will review or explore some of the broader aspects of marketing principles and practices which are fundamental to advertising's media buying function. Suggestions from readers will determine the subjects for future issues.

conducted by  
Dr. H. P. Alspaugh  
Marketing Consultant

Now that most of the economic forecasts for 1957 have been completed, an objective look at a geographical breakdown of the data 1956 will be timely. Buyers of media need a working knowledge of the geographic business climate, current forces and trends to coordinate with the clients' marketing plans and objectives.

The major economic activity indexes for 1956 show new all-time high levels. The year may be characterized as one in which "rolling readjustments" tended to stabilize the levels of production and consumption. Private and public industrial construction, consumer expenditures, and other forces were strong enough to more than offset the major declines in home construction and auto production. General over-all gains of from 2% to 5% were recorded during 1956.

These gains were not applicable to all sections of the country, to all states, to all counties, or to all city size classifications. Space does not permit us to summarize the data for all size market classifications. However, a regional analysis of Population, Households, Consumer Spendable Income, and Retail Sales will point up some of the trends of interest to buyers of media.

## S. R. D. S. Estimated Population (numbers in thousands)

	1-1-57		1-1-56		% Gain or (Loss) 1957 over 1956
Regions	Numbers	% U.S. Total	Numbers	% U.S. Total	
Northeast	42,619	25.3	42,165	26.0	(1.8)
No. Central	49,612	29.4	48,638	29.3	3.0
South	52,902	30.9	50,666	30.5	2.8
West	24,385	14.4	23,558	14.2	3.5
U. S. TOTAL	168,698	100	166,027	100	1.6

Total population continued to show an annual growth rate of approximately 1.6%. The greatest population gains occurred in the West with an increase of 3.5% and the South with 2.8%. When mass population is a major consideration in determining the size and location of a market, then advertising and sales effort should show the greatest gains in the South and West Regions.

## S. R. D. S. Estimated Households (numbers in thousands)

	1-1-57		1-1-56		% Gain or (Loss) 1957 over 1956
Regions	Numbers	% U.S. Total	Numbers	% U.S. Total	
Northeast	12,536	25.3	12,591	26.0	(.6)
No. Central	14,935	30.1	14,544	30.6	3.3
South	14,930	29.1	13,930	28.7	3.6
West	7,713	15.5	7,389	15.3	4.4
U. S. TOTAL	49,614	100	48,454	100	2.4

The trend in the number of households closely follows the population growth.—The South has 29.1% of U. S. Households versus 30.9% of the population. The household increment for 1956 is shown at approximately 1,160,000.

## S. R. D. S. Estimated Consumer Spendable Income (Dollars in millions)

	1-1-57		1-1-56		% Gain or (Loss) over 1956
Regions	Dollars	% U.S. Total	Dollars	% U.S. Total	
Northeast	\$1,707	28.7	\$2,597	29.0	24
No. Central	88,396	31.0	85,085	31.2	2.1
South	69,724	24.5	65,995	24.2	5.8
West	45,602	15.8	42,588	15.6	6.5
U. S. TOTAL	\$284,629	100	\$272,565	100	4.5

Estimated Consumer Spendable Income increased \$12,200,000,000 during 1956, or a gain of approximately 4.5%. The South and West regions showed the greatest percentage of gains. However, it should be noted that the South, for example, has 30.9% of the U. S. Population and only 24.5% of the spendable income.

## S. R. D. S. Estimated Retail Sales (Dollars in millions)

	1-1-57		1-1-56		% Gain or (Loss) over 1956
Regions	Dollars	% U.S. Total	Dollars	% U.S. Total	
Northeast	\$56,671	26.5	\$49,824	26.8	1.7
No. Central	59,700	31.2	57,900	31.1	3.3
South	49,672	26.0	47,916	25.8	3.7
West	31,347	16.3	30,272	16.3	3.6
U. S. TOTAL	\$191,390	100	\$185,812	100	3.0

Total Retail Sales show an increase of roughly \$5,600,000,000, or 3% for 1956 versus 1955. Except for the Northeast Region, the gain in Retail Sales was fairly uniform throughout the country.

Complete Consumer Market Data for nine regions, state, county, metropolitan areas, and cities will appear in the May 1957 issues of Spot Radio Rates and Data, Spot Television Rates and Data, and Newspaper Rates and Data. Compiling pertinent facts and trend according to a client's "market unit" will facilitate re-appraisal of media plans and strategy. Also media presentations to clients can be more impressive by using the latest data available.

In utilizing current market data, a number of comparisons will facilitate media decisions or recommendations. In most cases the breakdown should be carried to the State, Metropolitan Area, or City level. As a general rule, it is desirable to analyze markets progressively from the larger to the smaller units, until the indexes can be pinpointed to show exactly where shifts in potential markets are occurring.

The final table, highlighting market data by region, illustrates a comparison of television households with other market indexes (utilized U. S. Bureau of Census release on Households with Television Sets August 1956, and S. R. D. S. Estimated Households for 1-1-57).

## Selected Market Indexes—1-1-1957 % of U. S. Total

Region	Population	Households	Spendable Income	Retail Sales	Television Households
Northeast	25.3	25.3	28.7	26.5	28.4
No. Central	29.4	30.1	31.0	31.2	31.4
South	30.9	29.1	24.5	26.0	24.9
West	14.4	15.5	15.8	16.3	15.3
U. S. TOTAL	100	100	100	100	100

Total number of Television Households is estimated at 37,700,000, or 76% of the total number of households in the country. The distribution of TV households follows closely the distribution of spendable income, although clear signal coverage is probably the controlling factor in the distribution of TV homes.

Comparison of a client's sales pattern with indexes such as these discussed, particularly when broken down to smaller market units than regions, reveal opportunities for increased promotional efforts.

## Part 1. Growth and Trends

# Status Report

## on Newspaper ROP Color

### ROP Color

- is growing phenomenally
- data is being standardized by 12 point plan
- insertions earn frequency discounts
- rate cards are inadequate and inconsistent

Run-of-paper color linage showed a phenomenal spurt in 1956, increasing more than 19 million lines over 1955. In addition, ROP color linage has more than quadrupled in the 10 years from 1947 to 1956 in the leading 25 ROP color newspapers.

According to Media Records' measurements, the 25 leading newspapers increased their linage to 31 million last year while linage for the same number of newspapers was only 6,237,777 in 1947. Last year's total increase of 19 million lines is based on Media Records' report on 202 newspapers which is an increase of 12 over 1955.

The unavailability of reliable data on ROP color linage prior to 1947 indicates the accelerated rise was unexpected. Apparently, not many advertisers or newspapers gave ROP color a second glance in those days.

**Color in newspapers is not new.** Two, three, and four color advertising in run-of-paper position was on the verge of realization at the outbreak of the Second World War. As far back as the 1890's several newspapers were experimenting. One of these was the *Milwaukee Journal* which appeared on January 5th, 1891, with a series of red and blue horizontal bars on the front page to give an American flag effect to a news story of George W. Peck's inauguration as Governor of Wisconsin.

Several years later, in 1897, the *Chicago Tribune* carried its first color in a 50th anniversary supplement. And in the same year, on April 27th, the *New York Journal* ran the first color to appear in a New York newspaper. Other pioneers were the *New York Recorder*, the *New York Herald* and the *Baltimore American*.

The chief application of color prior to the Second World War was in the use of newspaper comics, rotogravure and the magazine sections including advertisements in such sections. During the war period, the well-remembered newsprint shortage, and rationing of advertising space curtailed color activity. However, with the end of world hostilities, ROP color surged ahead to fulfill its pre-war promise of development and growth.

by John F. Klatt  
Media/Scope Media Consultant

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*ROP color will grow to new heights of effectiveness through improved understandings of color problems between advertisers and newspapers as well as forward steps toward standardization.*

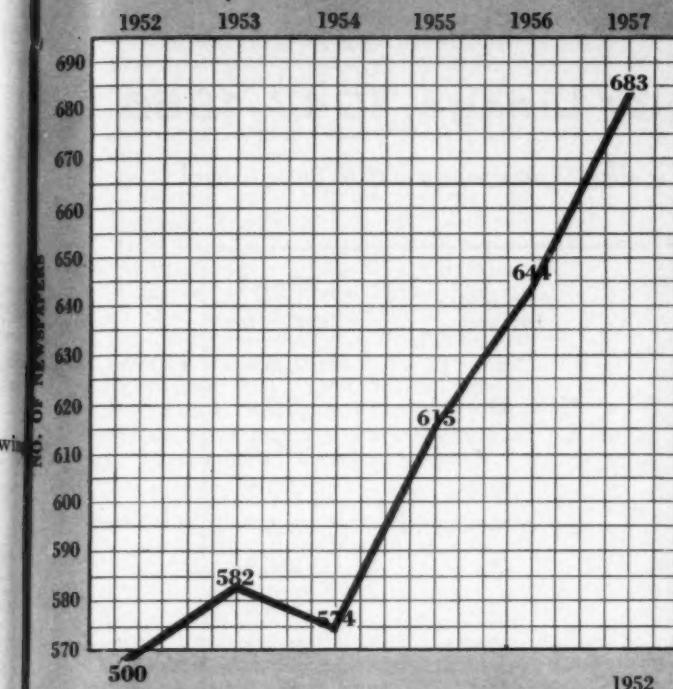
The number of papers listed in *Newspaper Rates and Data* accepting ROP color advertising—417 in 1947 and 683 today—represents a growth of 266. It is estimated during 1957, more than 100 additional newspapers will be accepting color advertising with a trend toward more newspapers making full color available. Despite the heavy capital outlays involved in the installation of color equipment, more newspapers are realizing the increasing importance of providing color service to advertisers. It is significant that in 1947, four hundred and seventeen were published in color in three hundred and fifty-six cities whereas today six hundred eighty-three newspapers carry color in six hundred and eight cities. With the exception of Rhode Island, ROP color can be purchased in one or more cities in all states. A complete story on the availability of ROP color will appear in a second article of this series.

On the qualitative side, too, there have been recent advances. Through the years, lack of uniformity in color reproduction discouraged some advertisers from expanding their use of the medium. With color used extensively by many national advertisers—running the same advertisements in many publications—the need for uniformity of results was and still is most essential. This uniformity could be achieved only by establishing standards for all phases of the color process, including inks used. The ANPA-AAAA Joint Committee on Newspaper Printing studied existing practices and set forth recommendations to improve the situation. One recommendation was the approval of 13 basic ROP color standards. It is expected that as more newspapers adopt these standards, a greater degree of color uniformity in production will result. Various other technological advances in printing facilities and processing of production material have also helped color progress.

Another major contribution to color advertising is a study entitled "An Analysis of Specifications as It Relates to Rates and Requirements for ROP Color" which was conducted by the J. Walter Thompson Company's Chicago office under the direction of A. G. Ensrud, Associate Media Director. This study reported ROP color rates and data available to buyers of newspaper space in SRDS listings and on rate cards were inadequate and inconsistent. Using this documented study as a subject for a series of meetings, members of the NAEA, the AAAA and Standard Rate and Data Service formulated a plan for simplifying, standardizing and improving the presentation of data. The plan encompassed 12 recommended requirements to provide buyers with more practical, more informative listings. The 12-point check list was sent in mid-1955 to all daily newspapers accepting ROP color and requested to revise rate cards and SRDS listings to incorporate the recom-

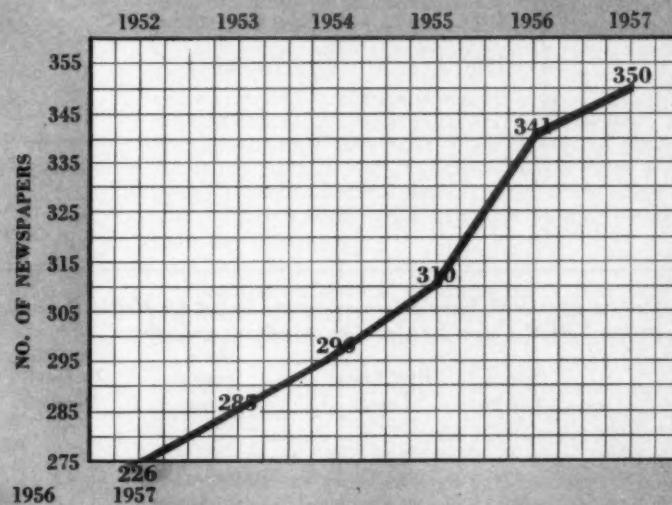
mended requirements. The plan outlined the following points:

1. *Color Availability* (a) Days of week when color is available, (b) Number of ROP colors available. . . . The number of ROP colors available is obviously of prime importance to the buyer. Of equal importance buyers of media need information as to the days of the week in which color is available. The JWT study reported that about 90 per cent of all papers accepting ROP color indicated that color could be purchased any day of the week. Buyer experience disproved this. Although it would not be possible to indicate actual "color days" in each instance, newspapers were urged to be realistic by stating as closely as possible the days for which color could be accepted. This information would greatly help buyers pinpoint schedules with reasonable assurance that color was available on specific dates.
2. *Minimum Size for ROP Color Ads* . . . The buyers' need for this information is acute. He has to know minimum sizes acceptable in order to coordinate the entire schedule or campaign.
3. *Rates for Standard Units* (Shown with B/W rates for comparisons . . . Total costs for standard ROP color units in relation to comparable B/W units were wanted by agencies and advertisers. Buyers of media could then quote costs quickly—eliminating the several time-consuming computations. It was the consensus to show unit costs for three basic ad sizes—full page, 1500 lines, and 1000 lines—as these sizes were representative of the most frequently purchased units of color space. Presented in this manner, costs could be most helpful to buyers in budget planning, client meetings, selection of media, and in actual buying. Since other forms of print media quoted unit costs, it appeared most logical for newspapers to provide the same information.
4. *Rates for Non-Standard Units* (B/W line rate plus flat or % premium) . . . Since non-standard ad units comprise less than five per cent of the total number of color insertions, it was decided that having newspapers present the rates in this format would enable buyers to compute

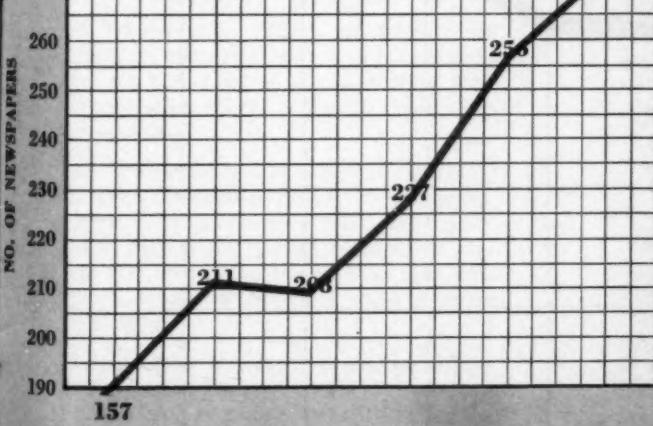


Growth in No. of Daily Newspapers  
Accepting ROP Color

*Black and White  
plus 1 Color*



*Black and White  
plus 2 Colors*



*Black and White  
plus 3 Colors*

(Charts courtesy Lake Shore Electotype Div.,  
Electrographic Corporation—Source—Newspaper Rates and Data)

## Growth of ROP Color Linage, 1947-1956

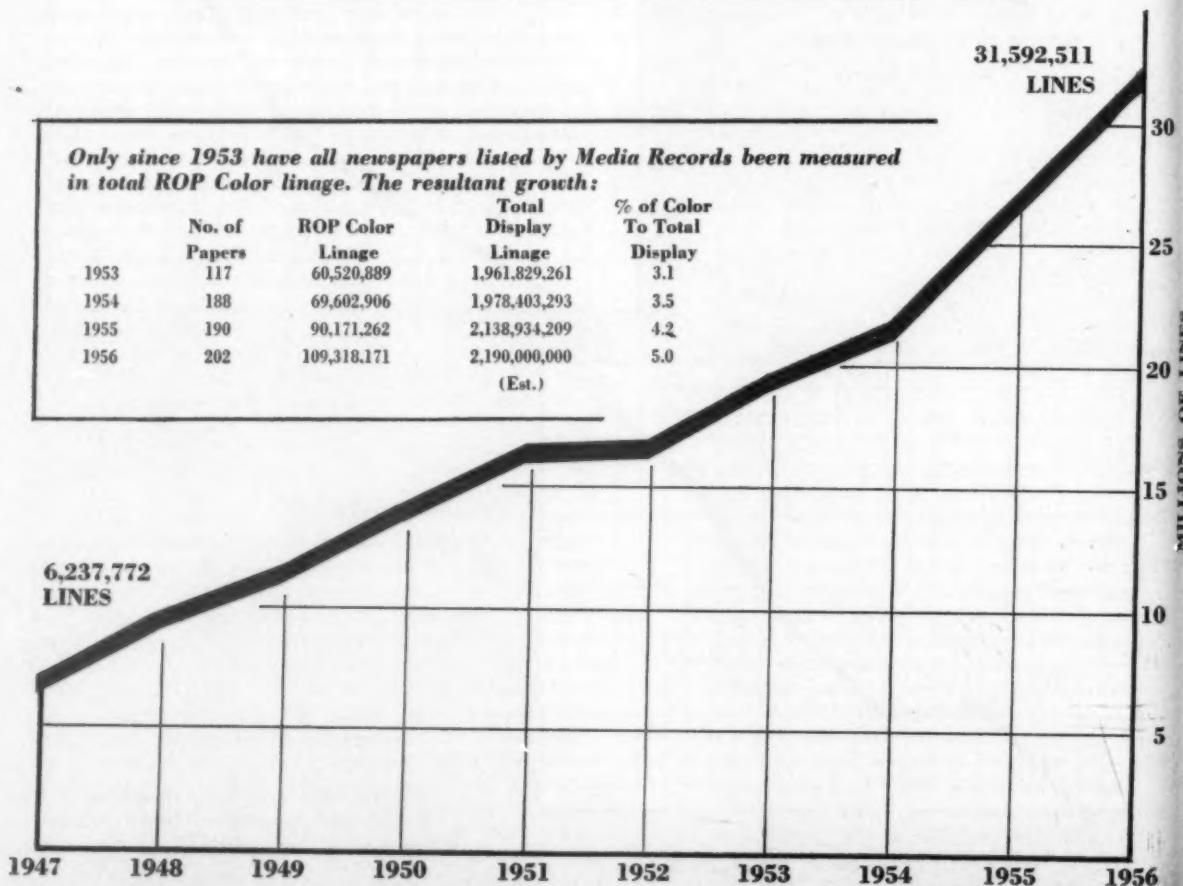
(From Media Records Figures for leading 25 newspapers in ROP Color linage)

	ROP Color Linage	% Increases By Years	Increase Index 1947 = 100
1947	6,237,772	—	100.0
1948	8,710,550	39.6	139.6
1949	10,216,786	17.3	163.6
1950	13,819,255	35.2	221.4
1951	15,954,390	15.5	255.7
1952	15,986,081	*	256.3
1953	19,105,131	19.5	306.3
1954	21,521,087	12.6	345.0
1955	26,482,057	23.1	424.5
1956	31,592,511	19.3	506.5

\* Less than 1%.

Only since 1953 have all newspapers listed by Media Records been measured in total ROP Color linage. The resultant growth:

No. of Papers	ROP Color Linage	Total Linage	% of Color To Total Display
1953	60,520,889	1,961,829,261	3.1
1954	69,602,906	1,978,403,293	3.5
1955	90,171,262	2,138,934,209	4.2
1956	109,318,171	2,190,000,000 (Est.)	5.0



costs much easier than when non-standard unit rates were indicated by a footnote or combined with other figures. Also, this structure would provide buyers with a convenient method for determining premiums for standard units.

5. *Closing Dates* (a) Reservations (b) Printing Material . . . According to the study, close to 90 per cent of all papers with ROP color available did not state any deadlines for space reservations. Experience had taught buyers otherwise. A similar situation existed on closing dates for printing material. More than 50 per cent of all ROP color papers did not state a closing date. For buyers of media, the time available for handling reservations and printing material is highly important.

6. *Cancellation Dates* . . . Close to 90 per cent of all ROP color newspapers did not indicate cancellation dates for color insertions. The buyer could assume that color schedules could be cancelled at any time. Even if true, this would not have been fair to publishers or to buyers. A reasonable cancellation date can be used as a selling tool. It has other advantages to the publisher, allowing him adequate time to resell cancelled color space, and in most cases, a stated cancellation date can firmly bind accepted schedules.

7. *Leeway on Insertion Dates* . . . About 85 per cent of all newspapers accepting ROP color insertions did not specify any leeway on insertion dates if such leeway was required. This too, was contrary to actual practice as in most cases, many papers request leeway when orders are released to them. Having leeway stated, would enable buyers to take this into consideration when planning schedules.

8. *Number of Progressive Proofs Required* . . . Some papers require only one set of proofs, others more. To help agencies and advertisers to supply correct and complete material, newspapers were urged to state the actual number and kind of proofs required.

9. *Registration Marks on Plates and Mats* . . . Newspapers were urged not only to list, but insist on a minimum of four registration marks to assure quality reproduction.

10. *Full Page Size for Direct Casting* . . . Due to mechanical factors of newspaper ROP color production, color page plate sizes vary among papers. Buyers and production men urgently need such specifications to coordinate and execute color schedules.

11. *Number of Mats Required for Direct Casting* . . . Because production requirements vary between newspapers, exact information is highly important to agencies and advertisers.

12. *Running Head and Date Line for Direct Casting* . . . If required to appear on pages, newspapers were urged to state this information. Here is a typical listing format incorporating the 12 suggested requirements:

The NAEA-AAAA-SRDS-ROP Color Project was inaugurated with an initial promotion to all daily newspapers in July, 1955. Based on the January 15, 1957, issue of *Newspaper Rates and Data*, 77 per cent of all newspapers accepting ROP color had revised their color data in listings to conform to the recommended standards for presentation of rates and data. Sixty-two per cent of the Canadian daily newspapers accepting color have revised their listings accordingly. With the joint efforts of the NAEA and the American Association of Newspaper Representatives, it is predicted that by the end of this year all color newspapers will have adopted the recommended format.

The year 1956 brought about another significant development. Many leading ROP color newspapers announced frequency discounts for ROP color insertions. Discounts announced thus far range from 5 per cent for thirteen insertions to 30 per cent for fifty-two insertions. Many of the discount structures apply to the total space cost, not just the color premium. Currently there is considerable discussion among newspapers on expanding frequency discounts to black and white space units as well as color. Both agencies and advertisers are pushing such a move. If this trend continues it may soon be standard practice for newspapers to allow for frequency in their rate structures which from a competitive standpoint follows a practice in effect for many years among other types of media, primarily radio and television.

Another milestone was recorded in 1956 with the creation of an Annual ROP Color Conference. The first Conference conducted last September was attended by over 800 representatives from agencies, advertisers, and newspapers. The Conference was jointly sponsored by the American Association of Newspaper Representatives, the Advertising Agency Production Men's Club of Chicago, and the Art Director's Club of Chicago. Much credit for the success of this conference goes to Mr. J. H. Sawyer of Sawyer-Ferguson-Walker Company for originating and organizing the first meeting. The purpose of the Conference is to exchange ideas and resolve some of the mutual problems connected with ROP color. This year's Conference will be held again in Chicago in September with the 1958 Conference scheduled for New York City.

The *Milwaukee Journal* and the *Chicago Tribune* are among the many newspapers which have contributed to the use and quality of color.

Despite its progress, ROP color in many respects is still in a stage of infancy. There is still a wide disparity among newspapers on color premiums, quality of reproduction and availability of color geographically and by population groups. Through improved understandings of color problems between advertisers and newspapers as well as forward steps toward standardization, ROP color will grow to new heights of effectiveness. The divergence in color costs, availabilities and other factors will be discussed in the next issue of *Media/Scope*. •••

*This is the concluding article of a two-part series covering magazines in the Postwar Era. The material contained herein was originally presented by Dr. Bogart in a speech before the Magazine Publishers Association.*

## Magazines lean toward

## greater diversification

### Magazines Will

- become more highly differentiated
- continue to upgrade their intellectual level
- push billings to the billion mark
- get a smaller share of advertising revenue which will continue to grow and grow

Magazines are now getting only two-thirds of their former share of spending by national advertisers. In 1946 magazine billings were 22% of all national advertising. Last year they represented 14%. This is still a very handsome share, and of course television has already landed its hardest punches. But the fact remains that network TV, with its heavy production and time costs, has forced a realignment in media strategy schedules and budgets.

TV's influence on the media strategy of different kinds of advertisers does not seem to follow any particular pattern. Using PIB data, we can classify national advertisers under four major headings according to how their budget allocations have changed since 1946. We have measured network time charges for radio and TV, and linage for the same group of general consumer magazines whose circulation I reported on earlier. We've simplified matters by combining products under 12 major headings. We can now compare the postwar change for each product area with the increase for each medium as a whole. We have used linage rather than expenditures for magazines to avoid complicating the picture with differential rises in page rates and circulation, and to focus attention on actual scheduling practices.

1. There is a group which is actually making comparatively less of an impact through national advertising media. This includes advertisers in the drug and apparel fields.

2. However, there is a category of advertisers who have shown an above-average increase in their use of the networks and are using magazines less than formerly. Under this heading come the beer, wine and liquor companies and manufacturers of smoking products and household cleansers. Apparently, cigarette, soap and beer programs on TV have been paid for at the expense of magazines.

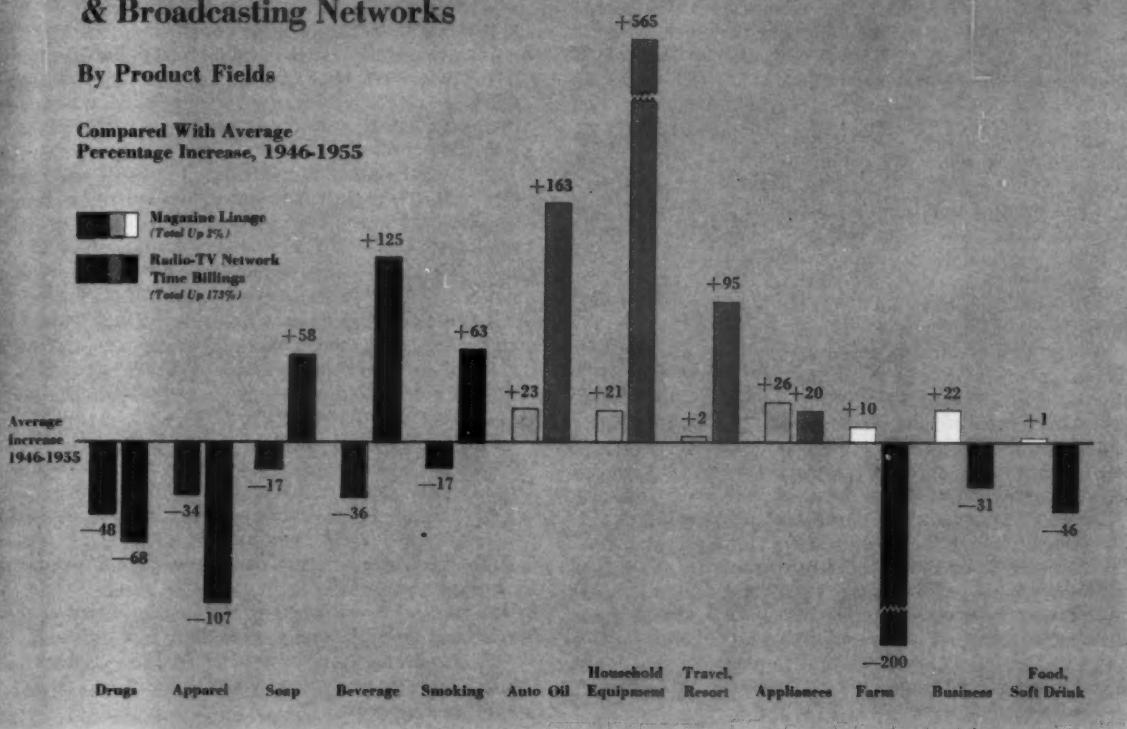
3. Another category covers advertisers who are using magazines somewhat more than formerly, but have had a substantial increase in their use of the radio and TV networks. This includes the automotive and oil companies, manufacturers of household equipment and advertisers in the travel and resort field. These businesses have benefited particularly from the post-war boom. They have substantially raised their total advertising appropriations, but the magazines have been getting a smaller share.

By Dr. Leo Bogart, research director  
McCann Erickson Inc.

## Changes In Use Of Magazines & Broadcasting Networks

### By Product Fields

Compared With Average  
Percentage Increase, 1946-1955



Appliance manufacturers have increased their advertising pressure to about the same extent in magazines and in broadcasting.

4. Finally there is a group which has slightly increased its use of magazines but has shown a below-average growth in its use of the networks. This includes food and soft drink advertising (which has made greater use of spot rather than network broadcasting), but it also covers farm products, business and miscellaneous advertising. Most of the companies in these latter categories aim at very specific segments of the market. Therefore magazines are a much more efficient vehicle for them than television, because many of them are too small to use on a national basis.

To get more specific, here are a few of the more important changes that took place between 1946 and 1955 in the magazine strategy of different types of advertisers.

1. Food and soft drink advertisers and the soap companies have shifted a substantial volume from the women's service books to the store books.

2. Beer, wine and liquor advertisers have dropped a third of their total magazine lineage, concentrating in a more limited number of books, particularly the general magazines and those which focus on the high income brackets.

The tobacco companies have cut back, mainly in their use of the general weeklies.

3. Less travel and resort advertising goes into the general weeklies.

4. Drugs, cosmetics and toiletries advertising in magazines is down by nearly half, with the fashion books the greatest losers.

5. Appliance advertisers are diversifying more,

with relatively less of their effort going into the service books.

6. The shelter magazines have been the biggest gainers from the 68% boost in advertising of building material and equipment.

7. Apparel advertising in magazines is down by a third, largely at the expense of the fashion books.

8. There is more business advertising in business magazines.

9. Less travel and entertainment advertising appears in the general weeklies, but more in the New Yorker and Cue.

Although magazines as a whole have hardly changed in advertising lineage, different types of magazines have shown widely varying rates of progress. The general weeklies, with their large circulations and broad popular appeal, have stood still in lineage, perhaps because TV has attracted many of those advertisers who want to reach a mass market. Other varieties of magazines which have failed to gain are the news weeklies, the small town books like Grit, the "class" monthlies like Harper's or Town & Country. The outdoor and sports books are only slightly ahead of 1946, but the success of Sports Illustrated brought them substantially ahead of 1954.

Some of the more specialized types of magazines have made striking advances. Magazines appealing to young people, like Scholastic and Boys' Life, are publishing four and a half times as much advertising as they did in 1946. Their circulation, incidentally, increased 155%. The store books have added 78% to the number of their advertising pages. The New Yorker and Cue have gained by four-fifths, the shelter books by 70%, the business magazines by 45%. The farm magazines also forged ahead.

**On the other side of the ledger, the romance magazines have taken a 76% dip. The general monthlies like Cosmopolitan and Redbook have dropped by 55%. The fashion magazines have dropped by a third, the fan books by over a half. The women's service magazines and general women's monthlies, the men's monthlies and the fraternal magazines have also shown a loss in advertising pages.**

\* \* \*

One way to look at the postwar trends in magazine advertising is what we have just done, classifying groups of magazines according to whether their lineage has gained, declined or stayed approximately the same. Another way is to look at the sources of their advertising income to see whether this has remained in fairly even balance or whether there have been shifts, with certain kinds of products being advertised more or less heavily than before.

Of the five groups of magazines whose advertising pages have remained at about the same level, two have shifted only slightly in the kinds of product advertising they carry. However, for most groups of magazines which have either grown or declined in advertising volume, there have been major shifts in the balance of products advertised.

Certain kinds of books carry a concentration of advertising in a particular product field. Neither an increase nor a decrease in ad lineage seems to affect this tendency. Among the magazines whose total ad volume has grown, the business publications carry more business advertising. The mechanics and science books carry relatively less. Food ads now represent only half the total for the store books. Formerly they were two-thirds.

Among the books whose lineage has declined, the fashion magazines carry a slightly smaller proportion

of apparel advertising, but the movie and radio-TV fan magazines are concentrating more on entertainment advertising. The news weeklies, which have hardly changed at all in total advertising pages, are getting a heavier concentration of business ads.

What about changes in the magazines which are more diversified in their advertising support?

1. Among the books which have gained, the big town weeklies are carrying more entertainment ads, and proportionately fewer for beverage and drug advertisers.

2. With Holiday (established in 1946) going strong, the "class" monthlies are printing proportionately more travel and beverage ads, but fewer in the appliance field.

3. Proportionately fewer ads in the youth magazines are for toys and other recreational products.

4. Of the magazines which have remained stable in ad volume, the small town magazines are getting only a third as much drug and cosmetics advertising as they did in 1946, but nearly twice as much automotive and gasoline advertising.

5. Of the losers in total volume, the general women's monthlies carry relatively more appliance advertising, but less drug and apparel advertising.

6. The men's magazines have suffered most in beverage, apparel and drug advertising.

7. The fraternal monthlies have also lost heavily in beverage advertising.

8. The big cuts taken by the general monthlies have been mainly in beverage and drug advertising.

9. Food ads stand out more in the romance books, but there is less from correspondence schools and similar ventures.

10. The fan magazines are printing fewer drug ads, relatively more apparel and entertainment ads.

## Advertising In Magazines

**1946-1955**

**Volume of Advertising**

Type of Advertisers	UP	SAME	DOWN
<b>Small Changes Since 1946</b>	Business Farm Shelter	General Weeklies Outdoor & Sports	Women's Service Men's Women's Monthlies Fashion
<b>Major Changes Since 1946</b>	Big Town Weeklies Women's Store Youth	News Weeklies Small Town "Class" Monthlies	General Monthlies Fraternal Romance Fan Mechanics & Science

**—INCREASING CONCENTRATION—DECREASING CONCENTRATION**

We can easily classify those groups of magazines whose advertising page volume has grown, remained steady or declined, and those whose circulation growth has been faster than average, average or slower than average. The most interesting thing about the resulting classification is that there is no really clear-cut relationship between advertising growth and circulation growth. On the whole, advertisers are more ready to go into books which are gaining circulation than into those which are dropping off. You may remember my earlier observation that magazines aimed at men have grown more rapidly in circulation than those aimed at women or at the whole family. Actually, it's the woman-oriented magazines that have lost advertising lineage while the other kinds have gained. The below-middle-brow magazines, which have registered the smallest circulation gains, dropped substantially in ad pages.

When we get into categories that are less encompassing in scope, it is no longer possible to make such generalizations about the relation of circulation to advertising.

For example, advertising pages in the farm books have gone up in spite of the fact that their circulation has stood still. Advertising pages in the big town weeklies, and the business books have boomed in spite of the fact that these books have shown only average growth in circulation. Apparently advertisers have learned that the readers of these books are a good market, but what has changed most has been the attitudes of advertisers rather than the readers' qualities as customers.

If there is any one conclusion that emerges alive from this statistical jungle, it is that yesterday's data cannot tell us how to solve today's problems. A great deal of ad scheduling in magazines appears to be based on antiquated conceptions—and last year's conceptions may be antiquated at the present rate of change. Some magazines are struggling to convince advertisers that they have something new to offer. Others are still coasting along on their old image.

No presentation of this sort would be complete without a look at the crystal ball, and since no one is ever apt to call me to account on this, I feel free to make a couple of predictions on what will happen to magazines in the next decade.

1. Circulation of ABC magazines will continue to grow, at a somewhat slower rate for the next few years and then at an increasing rate as the initial effects of television wear off in the newer TV homes.

2. TV is here to stay, and its biggest effect on magazines is not that it cuts into advertising, but that it cuts into reading. This means that it's important to think through, and state clearly, what it is that makes reading a magazine different from watching a television program. From the advertiser's standpoint one activity is not necessarily more wholesome than the other, but he must understand which one provides the more suitable vehicle for his message. The reader is by himself, the viewer in a group. Reading is an active, effortful activity, involving the pursuit of positive interests. Viewing is passive acceptance of a prepackaged product. Reading provides an infinite choice of subject matter, viewing a highly limited one. Reading is flexible; the reader can vary his pace, pick up and set down; he can take a magazine wherever he goes. Viewing is restricted in time and place. Reading makes great demands on the imagination; it lends itself to

conveying abstract ideas. Television provides a literal depiction of life. In reading, people pursue their individual interests; in viewing they are part of the mass. All these characteristics mean different things to different advertisers. It is something of a challenge to conclude exactly what they mean, because it's the road to more efficient use of advertising media.

3. The special interest magazines will continue to have particular success. They get into subjects that cannot be touched by television. TV must always aim at the common denominator of interest and taste that produces the mass audiences it needs to survive economically. The editorial content of these magazines will become increasingly specialized. There will be more of the do-it-yourself material in the books which are primarily geared for this function but somewhat less in the other books which have followed the fad.

4. Magazines will continue to upgrade their over-all intellectual level. They will have to be better-edited to compete for time and attention with the high grade of creative talent that TV money can buy.

5. I think magazines will become more highly differentiated. What makes a magazine great is its strength of character. It cannot be all things to all readers, or to all advertisers. Too many magazine sales presentations that I've seen ignore the very thing that can set one book apart from its bedfellows in the same general category, namely its own editorial individuality. It is this individuality which makes its readers a unique and perhaps desirable segment of the market. For a magazine to have a clear-cut image in the eyes of the public, it must be sharply defined in the minds of the people who put it out. This will take some soul-searching, and also some researching. As time goes on, it will be less common for a magazine to be just a shelter book or a store book or a general monthly. Each will want to find its special niche.

6. This is a long-shot! My guess is that there will be a revival of fiction, and better fiction in magazines. The men's magazines have had an encouraging experience on this score. More important, the short story, as a form of art or entertainment, is sufficiently different from TV fare so that it should be able to coexist peacefully with it.

7. As television increases the total number of advertising messages to which the average person is exposed in the course of a day, advertisers will increasingly look for new ways of using the media in dramatic and spectacular ways that can break through the attention barrier. Magazines will face a special problem in this respect as color TV eliminates one of their present points of unique advantage. We will probably see more multiple page insertions, and more use of overlays, pull-outs and similar gimmicks which rise up from the page and chase the reader around the room. We may very well see advertisers demand more from magazines in the way of merchandising support—though there is some serious question as to whether this is a development that should be welcomed.

8. Magazines will carry more pages of advertising than before simply because there are just a limited number of media to serve more and more advertisers. There will be an increasing tendency for advertisers to diversify their campaigns over a variety of books. Magazine advertising billings will push to the billion mark within the next few years, but magazines will be getting a slightly smaller share of advertising revenues which will continue to grow and grow. • • •

# Broadcast Ratings

By Alan S. Donnahoe

Vice-President—Research & Marketing  
Richmond Times-Dispatch & The Richmond News Leader



Alan S. Donnahoe has long been associated with the statistical affairs of the Richmond area. Prior to joining the Richmond Times-Dispatch and News Leader in 1950, he held the position of Director of Research for the Richmond Chamber of Commerce.

In addition to his duties as vice president in charge of sales, research and marketing, Mr. Donnahoe is a member of the Committee on Monographs, American Statistical Ass'n; State Fiscal Study Committee of Virginia Legislative Council; Newspaper Advisory Committee, U. S. Bureau of Census; and the Advisory Council on The Virginia Economy.

He has published numerous articles and statistical studies, several of which have won awards for their author.

Mr. Donnahoe is married, and has two daughters.

How many ad readers are required to equal a given number of television viewers or radio listeners in advertising value?

All attempts to compare broadcast and print media stumble and falter at the barrier raised by this initial, formidable question.

From a research viewpoint, taking account of present tools and techniques, it is easy to surrender the problem as insoluble; but this is not very useful to the advertiser who must, nevertheless, answer the question, in some way, every time he makes a major media decision.

In this practical situation, any help that research can give is better than none at all. Thus, while we do not pretend to have the answer to the question, for the excellent reason that there is no single answer that will fit all products at all times, we shall attempt herein to develop an analytical apparatus from which answers can be obtained.

We do not offer this apparatus as a perfect instrument. It involves, as all general formulas must, some abstraction from reality. It can, and perhaps should, be elaborated to include variables we have taken to be constant: a refinement which would be inappropriate, however, at this stage of the analysis.

But our discussion will have served its purpose if it does no more than sharpen the delineation of elements involved, point to areas where further data are needed, and stimulate further inquiry into what is certainly one of the most vexing, and may be the most significant, of all problems in advertising.

active prospects in audience

In any given population, there is a certain ratio of active prospects for a given product: active in the sense that they can be persuaded to buy the product and the particular brand advertised.

If the object of advertising is to create sales, then it is worth more to reach an active prospect than 10 or 100 or indeed any number of non-prospects, because—by definition—it is impossible to create sales by advertising among the non-prospects.

The difficulty, of course, is to identify the active prospects, or their ratio, in any given population, such as a media audience.

# Advertising Readership

## Can The Two Be Equated?

Whether or not a given individual is an active prospect, in the meaning we assign to the term, is essentially a subjective matter, and one which the individual himself may not be able to identify. Thus, if the advertiser is to identify his active prospects at all, it is likely that he must do so indirectly, by inference.

In logic, the strongest evidence on the point may be found in the ratio of ad readers in any given audience.

### *why are ads read?*

**Let us ask the question:** Why does Mary Smith, housewife, read an advertisement? First of all, let us concede that she reads the ad because she is interested in it. Beyond that, why is she interested?

Idle curiosity? Perhaps, if the headline or picture or copy is designed to attract the idly curious. But it is more likely that Mary Smith is interested in the product being advertised, and wants to know more about it.

She may read the ad simply to keep up to date in her job of family purchasing agent, with no specific thought

of buying the item. Perhaps she already owns the product, and indeed the very brand being advertised, and is reading the ad for reassurance that her purchasing decision was sound. Or, she may have some vague idea of buying the product at some uncertain time in the distant future.

And, finally, of course, she may be on the verge of buying the product, and reads the ad on the given brand to help her make the actual purchasing decision.

### *prospects among readers*

Thus we may be quite certain that not all readers of an advertisement are active prospects for the product being advertised, and we may be equally certain that not all active prospects will read an ad to which they may be exposed.

But at the same time, as a simple matter of logical deduction, we must also conclude that there will be a greater ratio of active prospects among ad readers than among others who were exposed to but did not read the ad.

Table 1

### TELEVISION VIEWERS VS. AD READERS Equivalent Numbers in Terms of Active Prospects Reached by Commercial Message

Television Viewers <i>(per cent)</i>	Ad Readers <i>(per cent)</i>	Viewers Per Reader <i>(ratio)</i>	Ad Size Required <i>(lines)</i>
10	3.1	3.2	*
20	6.8	2.9	*
30	10.8	2.8	80
40	15.3	2.6	196
50	20.3	2.5	387
60	26.1	2.3	687
70	32.7	2.1	1,134
80	40.6	2.0	1,815
90	50.7	1.8	*
100	66.7	1.5	*

\* Beyond the range of data from which these averages are derived.

**"It is futile to say that broadcast and print media cannot be compared, because they are compared all the time, and must be compared in some way in every decision to use either media."**

If we are agreed that any ad readership is correlated with product interest, may we not infer that thorough readership—what Starch defines as "read most"—is correlated with even stronger product interest, which in turn is correlated with active buying interest.

In brief, may we not assume that the number of those who "read most" of an advertisement is at least an approximate measure of the active prospects among all those who note the ad at all: if not a precise count, at least an index of their number. Let us see where this takes us.

#### *experimental data*

From Starch data on newspaper readership, (Chart 1) we find that the higher the readership of an ad, the lower—on the average—the per cent of readers who read most of the ad.

This gives us a means of extending our prospect ratio, as measured by those who read most of an ad, to higher levels of readership, and indeed all the way to 100 per cent, to estimate the average for the population as a whole.

If the straight line is extended, as shown in the chart, beyond the range of experience, up to the theoretical maximum of 100 per cent readership, it reaches a value of about 20 per cent.

#### *the population ratio*

This is an intriguing figure. Here is what it means. Let us assume that all women could be induced to read a given grocery products ad. We would then estimate that 20 per cent would read most of the ad. By our assumption, this is also the ratio of active prospects in the population (or given media audience) as a whole.

So if our assumption is correct, about 20 per cent of all women are active prospects, at any given time, for the average grocery product advertised.

This ratio may appear surprisingly low, unless we remember our definition of active prospects: those who can be persuaded to buy the product and the brand advertised by means of advertising.

When we think of all the grocery products and all the brands involved, an active prospect ratio of 20 per cent—as an average for all such brands, as of the given moment—may not be at all reasonable.

Indeed, if all manufacturers could conceive of an immediate conversion to their brand of 20 per cent of all

women—none of whom are present users—one may suspect that advertising volume would be expanded rather substantially and forthwith.

Hence, we conclude that this 20 per cent may be a good working estimate of the ratio of active prospects for all grocery products and brands—as an average—among all women, as of any given time. If so, this is in fact of great significance to the advertiser in his appraisal of broadcast versus print media, and their respective ratings.

#### *broadcast media*

No one listens to a radio program or looks at a television program in order to hear or see the commercial. The force of attraction lies in the entertainment offered—not the commercial message.

In contrast with ad readership, there is no voluntary selection by the listener or viewer, oriented toward the product itself, as a result of product interest.

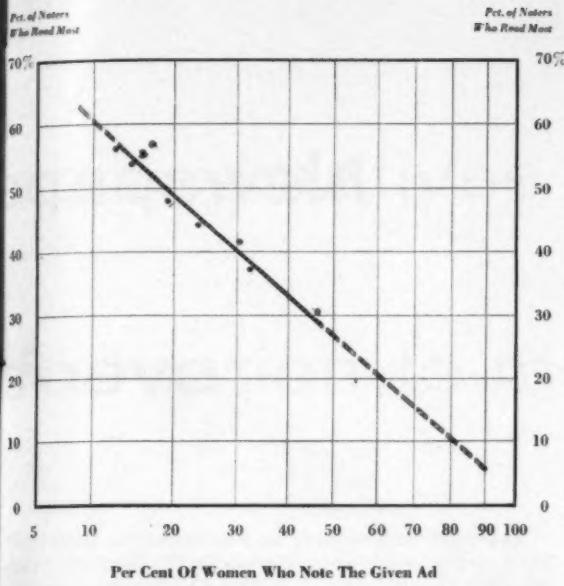
Hence the radio or television program must begin with a base of non-selectivity: from the initial assumption that active prospects are neither more nor less apt to hear or see the given program than non-prospects.

The only way to overcome this, and create some selectivity as to active prospects, is indirectly through program format: to offer entertainment which presumably will attract an above-average ratio of active prospects. This, of course, is a more or less standard attempt, and sometimes with some products it may be successful in some degree.

On the other hand, with an objective so nebulous to define, and so difficult to attain, it is easy to understand the strong tendency to ignore the whole question, and to abandon any effort to obtain a selective audience in an all-out attempt to capture the largest possible audience.

The theory behind this attempt is that if the numbers are large enough, the quality will take care of itself. Or it may be rationalized by the assumption that everyone is a prospect anyway, and so the proper objective is to reach as many individuals as possible.

But this is a mirage, for every advertiser knows that his active prospects are far more limited in number; and what it all comes down to is a willingness to accept the same ratio of active prospects in the media audience as exists in the population as a whole.



### results

This is all right, so long as it is understood, and not forgotten when it comes to comparing broadcast and print media—for here it makes a whopping difference. To show this in more specific terms, let us make certain basic assumptions.

### basic assumptions

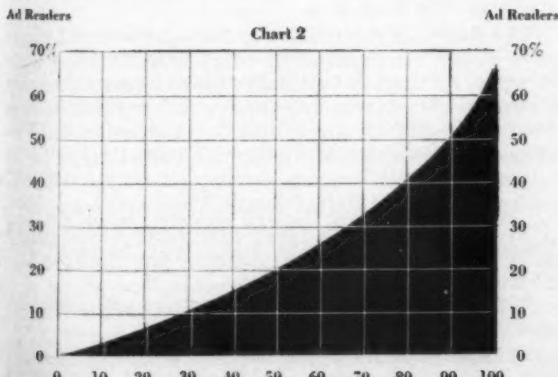
First, let us assume that among all women, in the population as a whole, the active prospect ratio is the same as the estimate made from the "read most" Starch data.

Second, that of all women who view a given television program, two-thirds will see at least one commercial. On the basis of such data as are available, this would seem to be a rather generous estimate.

Third, that the ratio of active prospects among the two-thirds who see the commercial is exactly the same as that of an ad which is read by two-thirds of all women. From the Starch "read most" data, this works out to be 30 per cent.

Fourth, that the ratio of active prospects among ad readers is the same as the per cent who "read most" of the ad, as derived from the Starch data.

As previously shown in *Chart 1*, this ratio varies according to total readership of the ad.



Now, with these four simple and specific assumptions, we can spell out certain equivalent values in television viewing and advertisement reading.

How many ad readers are required to equal any given number of television viewers, in terms of active prospects reached by the commercial message?

The answer appears in *Table 1*, which should be read as follows:

Let's assume that a television program is seen by 40 per cent of all women in a given market. In number of active prospects reached by the commercial message, this program is the exact equivalent of a newspaper ad read by 15.3 per cent of the same group of women.

In this case, the table shows that it takes 2.6 viewers to equal one ad reader in active prospect value. Hence the cost per 1,000 women who see the program should be multiplied by 2.6 in order to be comparable with the newspaper cost per 1,000 women who read the ad.

Reading on across the table, we see that a 196-line ad is required, on the average, to induce 15.3 per cent of all women to read a typical grocery products advertisement in a newspaper.

This can be multiplied by the line rate in a given market to find the total cost of newspaper advertising, which may then be compared with the cost of an equivalent television program in the same market. Or, stated another way, a television program that is seen by 40 per cent of a given audience of women is the equivalent—in active prospect value—to a 196-line newspaper ad exposed to the same audience.

What we have here, therefore, is simply a conversion table of equivalents—the values that reduce television viewers and ad readers and ad sizes to a common and comparable base.

The significance of these particular results, of course, must be judged in terms of the realism of the assumptions from which they are derived. Although the assumptions seem plausible, and the evidence would indicate that they fall within the range of general approximation, their specific validity is perhaps of less importance than the methodology which they have been used to illustrate.

### conclusion

We do not offer these data or this method as any final, conclusive answer to the difficult question of comparing broadcast and print media. Indeed, we are quite certain that there is no one final and conclusive answer that will fit all products and all brands under all conditions.

But we are equally convinced that it is futile to say that broadcast and print media cannot be compared, because they are compared all the time, and must be compared in some sort of way in every decision to use either media.

And in every such comparison, however, crude and intuitive, some assumption must be made—at least implicitly—as to the element of selectivity: the ratio of active prospects in the media audience.

All that we suggest is that this assumption be made explicit, in some such form as we have used, in order that its logical implications may be studied.

And while this can hardly qualify as the application of scientific method, it at least is a beginning in a more scientific approach to media decisions. • • •

*Most media departments rely on the representative to promptly expedite everything the media department wants to know about a particular newspaper.*

## Newspaper

### over-a-

by J. Donald Scott  
President, American Association of  
Newspaper Representatives



J. Donald Scott, president of the American Association of Newspaper Representatives, is the senior partner in charge of the Chicago office of Scolaro, Meeker & Scott, and has been a member of this firm for 30 years.

He is a graduate of the University of Michigan and received his early training in the retail departments of two newspapers.

Mr. Scott served for two years as president of the Chicago Chapter of the A.A.N.P.; and also served as the second new business chairman of the Chicago Chapter of the A.A.N.P. He was formerly a member of the board of governors of the Bureau of Advertising; and is the holder of the Distinguished Service Award of the Bureau of Advertising. He also served as co-chairman for two years of the Newspaper Food Editors Conference and past vice-president of the Newspaper Advertising Executives Association.

The most outstanding and progressive move the advertising agencies have made in the past few years has been the elevation of the media department to the much needed high level executive spot in the agency structure.

This has manifested itself not only in a large increase in personnel for media departments but also in the caliber and ability of that personnel.

Most of us in the newspaper representative field know that we have a great responsibility to give media departments many services and to give them these services promptly.

The newspapers that we represent comprise our clients but the media departments are, in the main, our customers when these media departments are responsible for buying space for their clients.

We in the newspaper representative industry have also made a progressive move in forming a more closely knit association involving ten local chapters who make up the American Association of Newspaper Representatives.

The Chicago Chapter was established in 1900 and is second only in years to the A.N.P.A. established in 1886. It is older than the A.A.A.A., the Bureau of Advertising, Standard Rate & Data, etc. This chapter has maintained a permanent office and secretary for over forty years. Miss Agnes M. Beck is the Executive Secretary at 360 North Michigan Avenue.

The New York Chapter maintains a Promotion and Research Manager, Mr. Arthur Brashears, at 141 E. 44th Street, New York City. Its many functions serve the large New York area.

The American Association of Newspaper Representatives is now composed of 44 representative firms handling the national advertising of 1400 United States and Canadian newspapers and these member firms have a total sales staff of approximately 1260 salesmen. The chapters of this national association are located in 10 cities, from which emanate the majority of the national advertising in the United States. These cities are New York, Chicago, Detroit, Philadelphia, Los Angeles, San Francisco, Boston, Atlanta, Dallas and the two Carolinas.

It is well to state the objectives of our association by quoting our Bylaws:

"The purposes for which this association is organized are: to elevate the standards of practice of the business

# representatives offer information to media departments

of serving newspapers in the general advertising field; to enhance the value of newspaper advertising by encouraging research, united selling and promotional efforts, improving the technique of newspaper advertising space, cooperating with the several agency, advertiser and newspaper organizations through the medium of appointed committees; to resist unfair, illegal, and unjustified attacks on the business of legitimate advertising and selling; and to establish, in general, a high ethical conduct of our affairs."

Our association has been the source of furnishing the member firms with many extra tools for selling and educating, if I may use that term, agencies and advertisers on the basic advantages of the daily newspaper for consumer products.

We have spent a great deal of money on such presentations as "The Greatest Show on Earth," "Newspapers Get Immediate Action," "Passport to Thirty Million Pantries," "Daily Newspapers and Radio Chains as National Media," "Cosmetics and Toiletries in the Mass Market," "The Sharpest Problem Facing Business Today," "Whither TV," "The Revolution in Retailing," and many others including the very latest and newest, "Why Newspapers."

Our association also collects a great deal of information from all newspapers in order that we may give a media department over-all information on various types of availabilities such as: half-page vertical color units on daily comic pages, split-run, TV supplements, mail order, etc. We also supply lists of food editors, beauty editors and other lists, which saves the agency time.

In simple language, a newspaper representative provides for an agency an extension of the newspaper's own sales staff and most media departments rely on the representative to promptly expedite everything that the media department wants to know about a particular newspaper or wants to do in a particular newspaper.

The thing that we want to emphasize is that if a media department has a problem concerning newspaper advertising, our association would like to know about the problem. We would like the media departments to give that problem to our association because we believe that we can help solve it. Our structure and our committees are appointed for only one purpose—and that is to help agencies and advertisers!

Two other important functions run and sponsored by our association are the annual Newspaper Food Editors Conference which takes place in New York and Chicago on alternate years and gives the agency and advertiser an opportunity to talk to these food editors direct.

Another extremely important function which had its inception in Chicago at the Sheraton Hotel last September was the First Annual Run-of-Paper Color Conference which was jointly sponsored by our association and by the Advertising Agency Production Men's Club of Chicago and the Art Directors Club of Chicago.

I do not attempt to state all of the functions and services that we are constantly attempting to give media departments but I do want to add that in the agenda of our meetings, both those of the national association and in the meetings of the local chapters of our association, that service to advertising agencies is always on the agenda.

The media departments of the majority of the advertising agencies are also cognizant of their responsibility to newspaper representatives, as they are to salesmen of all types of media, and many agencies have clearly stated their policies in this regard.

Good agencies make a conscientious effort to keep media salesmen informed of their activities of a major character so that these salesmen will have an understanding of up-to-the-minute client developments and plans.

The media departments of well-run agencies now lean over backwards to try to allocate sufficient time to see the presentations made by the newspaper representatives before making an irrevocable decision. This is not, of course, always an easy task for a media department to perform because of the time element but as I said in the opening paragraph of this article, most good agencies have increased their media department in personnel primarily in order to serve the client in a more factual manner.

We cordially invite all agency media departments to make constant use of our association and they will find that many problems can be quickly solved. Whether you want collective information, whether you want schedules cleared in one meeting or whether you want merchandising cleared collectively, our association can expedite efficiently and promptly. • • •

## AVAILABLE PANELS

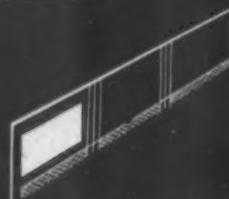
### An Angled Single Panel

is what the name implies—an individual panel built on an angle to the street.



### An Angled End Panel

is the angled panel of a group which is closest to the line of travel.



### An Angled Panel

is one of a group which is not closest to the line of travel.



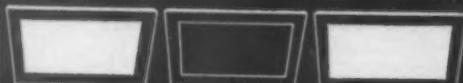
### A Parallel Single Panel

is an individual panel which is parallel to the line of travel.



### A Parallel End Panel

is the panel on either end of a group.



### Parallel Panel

one of the middle panels in a group.



## PANELS TO OBTAIN

### Individual Panel, Angled

One of the most desirable. No other panels to divert attention.



## a media/scope feature . . .

# How to inspect

## a 24-Sh

This Media/scope special feature is intended to serve as a refresher for experienced buyers, and to acquaint newcomers with terminology and procedure pertaining to buying outdoor advertising space.

The only possible way to evaluate a showing is to "ride" it. It is not unusual for buyers to recommend and purchase outdoor space but never take the time and responsibility to review and evaluate the showings. This is even more important when the showing is directed at a specific market and must provide the client with maximum benefits. Most plant operators are anxious to have buyers inspect the locations and provide a "spotted map" and transportation to the showing locations. It is extremely important that key market showings be inspected twice yearly.

During the inspection it is advisable to take notes regarding the suitability of the showing to location and other important factors. The notes are invaluable when reviewing the plant showing with a client or plant operator.

Regular inspection of outdoor boards also serves to keep the showing from deterioration due to weather or mutilation.

### types of panels in a typical showing

An angled single panel is usually the most desirable because there are no other posters to divert attention. The angled end panel closest to the line of travel is obviously another good buy. Angled panels which are centrally located in a group or farthest away from the street are to be avoided if possible.

Parallel panels are usually not desirable even though they may be visible from two directions, and, in many cases, plant operators are replacing these with angled panels. The space position chart accompanying this article shows that the highest rating of a single parallel panel is 8, or 80%. This is largely due to the fact that the panel is narrow and distorted from almost any angle except from directly in front. However, in certain heavy traffic routes and shopping areas, parallels only may be available and, in these cases, the volume of traffic will usually justify usage despite the lower visibility rating.

# Showoster Showing

Although seldom available, the "head-on" shot directly in front of the line of travel is rated among the top locations. These are especially considered as choice locations when providing a prolonged view of the poster.

"High Spots," which are high circulation panels located on roof tops and elevated structures are generally good buys if the elevation is not too extreme to reduce visibility. For the most part, these locations have excellent acceptance due to greater visibility than ground locations. Factors to be considered in rating both "high spots" and "head-on" locations are the same as those of ground locations.

## *space position evaluation table*

The space position value table will help to rate outdoor panels. Careful study will show comparative values of the different types of panels when visible from certain distances. However, the buyer seldom has opportunity to actually measure distances, and the best substitute for exactness is to judge the showing on how it appears.

For example, according to the table, an angled single panel which is visible for more than 250 feet has a rating of 10, or 100% visibility. If the approach is reduced between 250 feet to 150 feet, the rating accordingly is lowered to 8 or 80%. In the event it is a "flash approach," the panel would be rated from 4 to 0 depending on the degree of visibility. During the inspection of a location, it is generally a good rule to have the plant operator provide an evaluation of the showing. This usually helps the buyer to obtain better judgment and increase the effectiveness of the rating.

## *how to rate a showing*

To determine the space position value for an entire plant, it is necessary to add the ratings for each panel and divide by the total number of panels. Space position value averages for most plants run between 8.7 and 9.8 (averages are usually carried to one decimal point). If a plant has a space position value average of 8.6, the buyer is entitled to a showing that is equal to that value. To compute the space position

### Panel Visible from Two Directions

An individual panel angled to be visible to traffic moving in two directions. Very desirable.



### Panel Visible to Three-Way Traffic

A parallel panel placed at the top of a "T", showing head on from one direction and visible to two-way traffic on the parallel street. Usually has a very high traffic count.

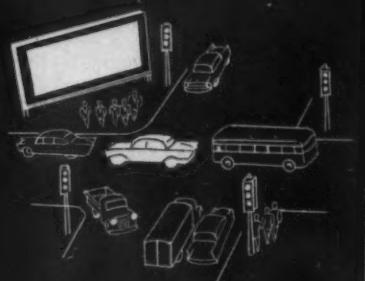
### Angled End Panel

The angled panel closest to the street is usually the best in any group.



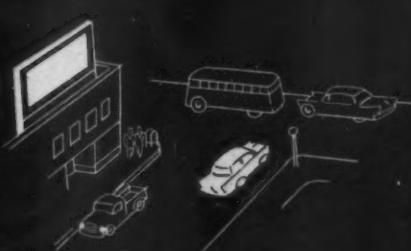
### Panel in a Busy Shopping District

Desirable for two reasons: because of heavy automobile, bus, streetcar and pedestrian circulation, and proximity to retail outlets.



### Panel at Stop Sign

Usually desirable because of prolonged view of poster.



### High Spot

Frequently used in congested areas, where traffic is usually heavy. If panel is low enough to offer good visibility, a "high spot" is desirable.



### Head On

A panel directly in the line of vision with a long approach. Usually located at a curve in the road.

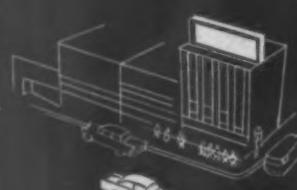


#### Parallel Panel

Even though visible from two directions, the approaching view of a parallel panel is distorted. When grouped together, the diverting influence of other posters further reduces effectiveness.

#### Panel Too Far From Street

Too easy to miss it.



#### High Spots that are Too High

Not easily visible to passing traffic.



#### Parking Lot Panel

Only objectionable when it can be obstructed by parked vehicles especially trucks!

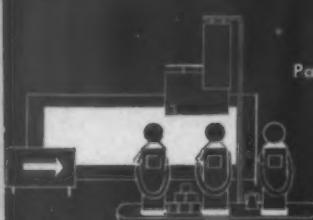


#### Panel Obstructed by Trees

No matter how good a location is, ask for a replacement if you can't read the poster because of foliage or shrubbery.

#### Panel in Undesirable Surroundings

To avoid associating the product with anything undesirable, a panel near a garbage dump, rubbish heap, or a junk yard is considered unsatisfactory.



#### Panel Obstructed by Commercial Signs

When a poster is located near gas stations, used car lots, etc. it is sometimes obstructed on the approach by one or many commercial signs. This reduces its effectiveness.

#### Country Panel

The further a poster is from a well-populated area, the less desirable it becomes, because of lower circulation and its distance from retail outlets.



#### Parallel Panel

average value for a showing, take the total of the individual ratings for each panel and divide the total number of panels. For example, if there are six panels consisting of two with ratings of 10, one with 9, two with 8 and one with 7, the rating for the showing would be 8.66. If the plant average is 8.6, the six panels would have a slightly better than average showing.

The statistical evaluation of visibility is only one part of the job in selecting and evaluating locations and showings. Outdoor showings are primarily designed to cover the entire moving population of a city or trading area.

This next step in checking a showing covers the flow of traffic to and from all zones and sections of the city. And it is important that the panels be located as close to these main arteries as possible. "Blind spots" should be eliminated unless the outdoor plant is restricted or "zoned out" of heavy traffic flow sections.

Of course, the volume of traffic passing any location is the most important feature. If panels are located in large shopping centers, important points of product sales, and are exposed to a constant stream of traffic, the location is obviously good. Familiarity with the market will help in the selection of the locations in relation to population and traffic.

It is important to recognize that because of the physical characteristics of an outdoor plant, it is almost impossible for the plant operator to provide panels with equal ratings. However, the key to the acceptability of the plant operator's locations is based mostly on whether the showing is equal to, or higher than the plant average.

Most plant operators are eager to improve their clients' showing through a change in position or location, and when available will change middle and off-the-street panels for angled single panels and next-to-the-street boards.

#### *important things to check . . .*

**Complete Showing:** Are there as many posters erected as the client's contract demands? (A reduction of one or more panels should be compensated by credit memo, override of showing, or extra posting.) Are as many panels illuminated as called for in the contract? (If not, there should be credit for each illuminated panel not lighted, or compensatory posting if approved.)

**Correct Design:** Is the poster design shown the correct one for the current month? (If the poster is the wrong design, attempt to determine the reason why. It may be an over-ride or a gratis poster, from which the advertiser benefits. It also may be due to late arrival of posters because of shipping delays, weather or strikes. Sometimes the plant operator is at fault.)

**Posters in Good Condition:** Are posters fresh and clean? (If soiled, weathermarked, mutilated, torn or flagging, the poster should be repaired or replaced. Is the blanking clean and white? Blanking should be changed by the plant operator each month. If it is discolored or dirty, request new blanking paper.) Is the poster panel in good condition? (It should be standing upright, in good repair, and well painted. If dirty or dull and dilapidated, the plant operator should be notified.)

**Are Posters Well Placed?** Are posters placed to cover the maximum amount of traffic? (All zones, communities and sections of the city should be.) Are some of the posters too close together, facing the same

the traffic? Is a proper number of posters located on the heaviest traffic arteries? Do the posters adequately cover street car and bus traffic? Do posters have good point-of-purchase coverage? (Posters should be located on heavily travelled streets and near shopping centers. However, a panel in an isolated residential shopping area is of questionable value.) Are any posters located near competitive product posters? (The plant operator should be notified to correct the showing by removing either panel.)

### *Outdoor terms you ought to know . . .*

**Allotment:** The number of regular and illuminated panels in a showing.

**Blanking:** The white space between the border of the structure and the poster. White blanking paper acts as a frame for the poster.

**Cancellation period:** Showings must be cancelled ninety days before posting date.

**Checking:** The inspection of outdoor facilities and analysis of service.

**Circulation:**

**Gross:** The total number of people moving in any direction past a given location.

**Effective:** The number of people passing a panel location who may reasonably be expected to see it. To arrive at that figure, you take the total of 50% of the automobile and pedestrian traffic, and 25% of the street-car and bus traffic.

**Competitive Plants:** One or more outdoor plants operating the same city.

**Contracts:** Contracts for outdoor space in specific markets are issued as much as a year in advance.

**Copy:** As referred to in outdoor advertising, it is the complete advertisement, that is pictorial design, background, word copy, etc.

**Cross-over:** A panel on the left side of the street facing traffic on the right side of the street. Sometimes called "left-hand readers" or "cross-traffic location."

**Design:** The artwork and text which make up the poster.

**Facing:** Panels in a group facing the same traffic.

**Flagging:** A poster which is torn, waving, or hanging is said to be "flagging."

**Gratis Posting:** Posters which are posted without charge to the advertiser to maintain the neat appearance of a plant on which all space has not been sold.

**Head-on:** A location directly in front of approaching traffic, usually at the beginning or end of a curve in the road.

**High-spot:** A roof-top location. Frequently used in congested areas.

**Illuminated panels:** Panels having strong overhead lights which shine directly on the poster are known as "illuminated panels." These panels are usually located on streets which have heavy traffic at night. Illumination is provided from dusk until midnight in most cases.

**Length of approach:** Distance from which the entire poster is clearly visible measured in feet.

**Lithography:** The method most often used to print 24-sheet posters.

**Location:** The site of a panel, painted bulleting or spectacular.

**Location list:** A list of the locations which comprise a showing.



**Neighborhood Panel**

If a panel is in a residential section, not close to retail outlets, and the volume of traffic is low, ask for a replacement to a more heavily traveled street.

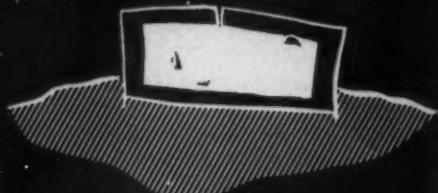


**Panel next to a Competitive Poster**

Competitive posters should never be visible at the same time to the same traffic. Ask that one of the posters be moved immediately.

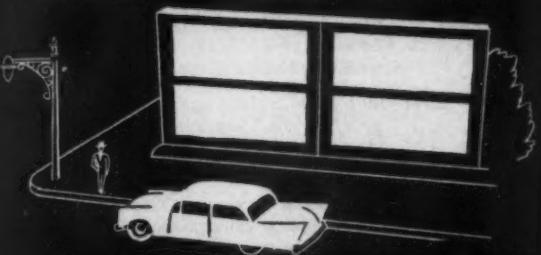
**Dilapidated Panel**

A panel which is unsightly detracts from the appearance of the poster. There is no reason why a panel should not be kept in good repair.



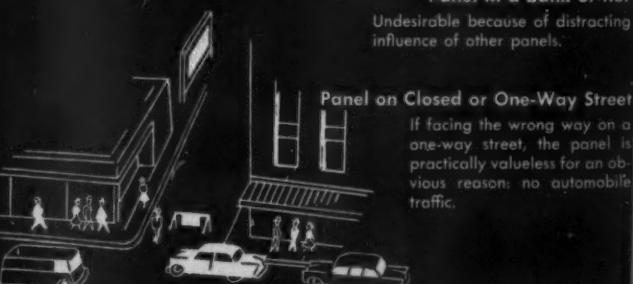
**Panel on Truck Route**

Some cities have highways traveled primarily by heavy trucks. Panels on these highways are of doubtful benefit because "shopper" traffic is small.



**Panel in a bank or tier**

Undesirable because of distracting influence of other panels.



**Panel on Closed or One-Way Street**

If facing the wrong way on a one-way street, the panel is practically valueless for an obvious reason: no automobile traffic.

**Panel with a "Flash" Approach**

If the time of exposure is extremely short, the message doesn't "register".



### SPACE POSITION VALUATION TABLE

Code and Scale of Values for Poster Panels

Pedestrian	Vehicular	Approach	Types of Panels															
			Angled Single (AS)				All Other Angled (A)				Parallel							
Fast Travel	Slow Travel		Angled Nearest the Line of Travel (AE)	Code	Value	In A Two Panel Facing	Code	Value	With More Than Two Panels	Code	Value	Single (PS)	Parallel End of a Group (PE)	Code	Value	All Other Parallel (P)	Code	Value
<b>LONG APPROACH</b>																		
Over 125 ft.	Over 350 ft.	Over 250 ft.	1AS	10	1A	10	1A	9	1PS	8	1P	7						
			1AE or 100%			or 100%			1PE or 80%			or 70%						
<b>MEDIUM APPROACH</b>																		
75 to 125 ft.	200 to 350 ft.	150 to 250 ft.	2AS	8	2A	7	2A	7	2PS	6	2P	5						
			2AE or 80%			or 70%			2PE or 60%			or 50%						
<b>SHORT APPROACH</b>																		
40 to 75 ft.	100 to 200 ft.	75 to 150 ft.	3AS	6	3A	5	3A	5	3PS	4	3P	3						
			3AE or 60%			or 50%			3PE or 40%			or 30%						
<b>FLASH APPROACH</b>																		
Under 40 ft.	Under 100 ft.	Under 75 ft.	AF	2 or 20%	AF	2 or 20%	AF	2 or 20%	PF	2 or 20%	PF	0 or 0%						
			1 or 10%			1 or 10%			1 or 10%			1 or 10%						
			0 or 0%			0 or 0%			0 or 0%			0 or 0%						

**Non-wrinkly posting:** A posting method of dampening the poster before and during the posting operation and stretching it to the greatest extent during posting so that when dry it presents a smooth surface showing no wrinkles.

**NOAB:** National Outdoor Advertising Bureau—outdoor service organization jointly owned by advertising agencies to handle contracts, billing, inspections, etc.

**OAI:** Outdoor Advertising Inc.—sales agents for most of the plant operators in the United States.

**OOAA:** Outdoor Advertising Association of America organized to standardize methods, facilities, service, develop new ideas, and conduct public relations work for the industry.

**Over-ride:** When a plant operator allows a poster to remain up after the thirty day period, that is known as an over-ride and is a courtesy extended at no extra charge.

**Panels-per-facing average:** The number of panels in a group, facing the same traffic, averaged for the plant, PPF averages will run between 1, 3 and 5; the lower the average, the better the facilities.

**Plant:** The total number of outdoor structures under a single ownership in a city.

**Plant Operator:** The owner of the plant.

**Plant Imprint:** The wood or metal plate on the panel which identifies the plant operator.

**Poster (24-sheet):** Years ago, when only one plate size was available, it was necessary to print 24 sheets to produce a 19' 6" by 8' 10" poster. Modern lithography has reduced the number of sheets to ten or twelve, but these large posters are still referred to as "24-sheets."

**Poster panel:** A steel surfaced, standard-size structure made of wood or metal measuring 12' by 25' overall. The space reserved for poster is 8' 10" by 19' 6".

**Posting date:** The date on which the plant operator is scheduled to start posting a showing. In large cities it may take three or four days to post a complete showing.

**Posting date leeway:** Because of inclement weather or other operating difficulties, it is sometimes impossible to post on the scheduled posting date. If posters are put up within five working days before or after the posting date, they are not considered late, and the thirty-day period starts with the actual date of posting.

**Rain-lap:** A posting method by which the top sheets overlap the lower ones so that rain doesn't run under the paper and loosen it.

**Regular panel:** A panel which is not illuminated.

**Renewals:** Extra posters sent to the plant operator for repair or replacement of posters damaged during the thirty day showing period.

**Showing:** Panels are sold in units of coverage known as showings. These showings are available in sizes ranging from No. 25 to over No. 200, but the average advertiser uses No. 50 or No. 100. (A representative showing is sometimes called No. 50, and sometimes 50%. Both terms mean the same thing.)

**Sniping:** The posting of off-size posters on fences, barricades or walls which were not erected for that purpose.

**Space Position:** A rating of the degree of visibility of a poster to passing traffic.

**Show-Through:** When a poster becomes rain soaked, the poster underneath is sometimes visible. This is called show-through.

**Spotted-map:** A map provided by the plant operator showing the location of the panels in that showing throughout the city.

**Stand:** A group of panels at a single location.

**TAB:** Traffic Audit Bureau is a non-profit organization supported by advertisers, agencies and plant operators for the authentication of the circulation values of outdoor advertising.

**Tiers:** A two-story structure of panels.

• • •

# THE COST-PER-THOUSAND DILEMMA

by Dr. D. B. Lucas,

Chairman, Department of Marketing,  
School of Commerce, New York University,  
and Technical Director, Advertising Research Foundation



Darrell Blaine Lucas—author, inventor, advertising expert and educator. The fields are divergent, but the versatile Dr. Lucas has been successful in each of them.

Dr. Lucas is the originator of the controlled recognition method for measuring magazine advertising audiences which was first applied to *Collier's*, *Life* and *The Saturday Evening Post* in 1941. He is the co-inventor of an automatic plow, has published *The Psychology of Selling*, and co-authored *Psychology for Advertisers and Advertising Psychology and Research*. He is a frequent contributor of articles to journals on engineering, advertising psychology and advertising research.

Currently, Dr. Lucas is Chairman of the Department of Marketing at New York University, Technical Director of the Advertising Research Foundation, and Advertising Research Counsel of Batten, Barton, Durstine & Osborn.

It would seem, from all that we hear, that the advertising business has adequate information for comparing major media on the basis of audience costs-per-thousand. The truth, however, is contrary to this common belief. The main purposes of this article are: (1) to demonstrate that we do not now have a meaningful basis for comparing media in terms of cost-per-thousand; (2) to point out what the problems are with relation to the ultimate development of meaningful costs-per-thousand; (3) to propose some possible solution or directions we should take.

Every advertiser, big or small, gets the facts, or he figures out in his own mind his advertising cost-per-thousand. In mail order, he may enjoy the luxury of computing cost-per-thousand inquiries or cost-per-dollar of actual sales—or profits. But, most of us live more dangerously and have to content ourselves with evidences of seeing or reading or viewing or something else far short of the actual sale. Most of us, then, are making our media decisions by the process of measuring or estimating or guessing our cost-per-thousand. Perhaps we don't always put it in that language, but how else is it possible to make media decisions other than on the basis of how many people an advertisement may reach and at what cost?

*"... nothing wrong with the concept"*

There is nothing wrong with the concept itself. Advertising is a tool for mass selling, and advertisers prosper as the cost of each thousand impressions goes down. Nothing can be more simple than the use of dollar-and-cents yardsticks in the evaluation of advertising media. We are all for it.

We must point out, however, that impressions created through one publication or one medium, may differ in quality from the impressions created through another medium. It may happen that the publication with a relatively high cost-per-thousand is the first choice because it provides a better climate, more favorable reader attitudes or better advertising associations. In other words, it is not to be expected that all good advertising publications will have the same cost-per-thousand.

Unfortunately, we have practically no proper data, today, for computing the cost-per-thousand impressions made on readers by advertisements.

*"... important research projects are concentrated  
more on media audiences than on advertising  
audiences within the media."*

Let's take a quick look at some high spots in the use of cost-per-thousand figures since the advent of ABC in 1914—over 40 years ago. ABC statements, in themselves, provided the first dependable basis for cost-per-thousand calculations. It is simple to take the page rate, usually black-and-white, and the total circulation and then compute the cost-per-thousand printed impressions for each ABC publication. Thus, for example, if the *Saturday Evening Post* has five million circulation, ABC, and a black-and-white page costs \$20,000, then it works out at a cost of \$4.00 per black-and-white page per thousand.

This is a perfectly proper computation which is accurate and which means just what it says. For each \$4.00 paid by the advertiser, the publisher prints and circulates 1,000 copies of his page to the buyers of that issue of the *Saturday Evening Post*. We don't know who these buyers are or what kind of people they are. We don't know how many copies of the advertisement are looked at or read, or how many people look at the copies which are exposed.

But, the assurance that the publisher will carry out his contract with a specified minimum number of copies is the reason that ABC figures have long been accepted as the basis for publication advertising contracts.

*... radio advertising started the ratings*

When radio began to take hold in the 1920's it offered nothing quite comparable with ABC circulation. Advertisers had to find some numerical basis to support their investments, so they started the Cooperative Analysis of Broadcasting to produce ratings. From a research standpoint, the ratings were not designed to be representative of all listeners. They did have one great virtue in the fact that they were based on listeners instead of objects or units of advertising.

Along with the program ratings came measures of sponsor-identification. These measures were crude, as were the ratings, but some enterprising promotion men put them together, projected them to the population, and emerged with the charge that radio cost \$16.00 per thousand listeners who knew the sponsor's identity.

Early in the 1930's ratings were begun on magazine advertisements, which were matched against radio's listeners. Daniel Starch began his magazine advertisement ratings soon after George Gallup had gained wide publicity by using the recognition method on weekly magazines. Starch moved fast and added his well known "readers per dollar" to the percentage ratings obtained from a couple of hundred men and women whom he interviewed. Then, not to be outdone by radio sponsor-identification, he invented and released the seen-associated figure. Thus, according to these labels you could quickly convert readership dollars into cost-per-thousand, multiply by the percentage seen-associated, and arrive at a figure presumably comparable with \$16.00 per thousand credited to radio.

Obviously, this new figure for the print medium did not look well beside the radio figure. I do not recall that any promoter of print tried to feature comparisons based on Starch cost-per-thousand "sponsor identification" for print in competition with their own concept of the cost of radio.

Magazines did not have long to wait for more favorable figures. *Life* magazine began publication in 1936 the same year that George Gallup first publicly demonstrated national sampling in his Presidential forecast. The next year I published a technique for controlled audience measurement which caught the eye of George Gallup. And, in the following year, in 1938, with advice from Dr. Gallup, *Life* magazine conducted and published the first of our modern magazine audience studies. It was based on a national sample, from which the percentage of qualified readers of a specific magazine issue was projected to total population, ten years of age and up. Radio had not, at that time, produced projectable total audience figures.

Little time was lost, behind the scene at least, in getting at the fascinating interpretation of cost-per-thousand. Some of those who were not satisfied with Starch's readers-per-dollar, found that they could take Starch's percentage ratings and get a bigger figure by projecting to *Life's* measure of magazine audiences. Of course Starch and *Life* arrived at their audiences by totally different procedures, and *Life* had samples of 10 to 20 thousand as against some 200 of each set.

interviewed by Starch. But this strange cross-breeding produced a cheaper cost figure and some still report to such calculations.

Most of these Starch computations were done behind the scene. Another concept arose, however, when other magazines followed *Life* in the measurement of audiences and tried to exploit their findings. And again, as always, the aim was to develop something which would carry a label as fascinating as cost-per-thousand. So it was that we began to see figures relating the cost of some kind of an arbitrarily selected advertising unit—usually the black-and-white page—to the gross audiences obtained by the whole magazine issue. Some of the cost-per-thousand audience rates were well under one dollar. This figure sounds very low when compared with the \$16.00 figure attributed to radio back in the depression days. One begins to wonder what all of these figures mean—and whether they could possibly mean the same things.

#### *"... transportation advertising"*

So far we have been concerned with major media whose primary purpose is communication other than advertising. I would like to digress briefly in order to call attention to studies begun in 1944 by the National Association of Transportation Advertising in cooperation with the Advertising Research Foundation. Transportation advertising companies had previously made claims that a thousand people could be reached for only a few cents, but they were counting all passengers and each person was multiplied by as many trips as he might make in a month. By contrast, these A.R.F. surveys were designed to measure the number of individuals who received a measurable impression of specific car cards during a 30-day exposure. Studies in many cities showed that it cost from three to four dollars per thousand individuals psychologically impressed by each advertisement. This is a modest media claim, but it has one feature never before achieved in the business of figuring cost-per-thousand.

The transportation advertising costs of specific advertisements could be directly related to the number of people proven to have seen and remembered those specific advertisements. In other words, for the first time, we saw advertising costs related to human impressions made by those specific advertisements.

Our present basis for computations of cost-per-thousand must take into account the following:

#### Nielsen and other broadcast ratings.

#### Recent audience studies of magazines and newspapers.

#### The continuation of Starch readership ratings together with the more recent Starch Consumer Magazine reports.

Nielsen has a projected figure on each program indicating the number of homes with receivers tuned to the particular show. The Nielsen service not only has the feature of projected ratings, but also has the advantage of conforming to the A.R.F.'s "Recommended Standards for Radio and Television Program Audience Size Measurements". Nielsen is able to estimate average minute-by-minute program ratings which is the recommended primary basis of rating. You will notice that I did not say "audience measurement" because

Nielsen measures *set tuning* and the Recommended Standards specifies *set tuning* as more useful than estimates of listeners or viewers. The Committee thinks there is no adequate definition of a listener which can be adapted to research purposes. In view of these Nielsen features, the cost-per-thousand should represent what the industry most wants.

Here are some of the limitations of all of our available information on the cost-per-thousand delivered by major media:

- (1) The cost-per-page-per-thousand ABC is accurate, but designates printed impressions instead of psychological impressions, and gives no picture of the sex, age, wealth and buying habits of those who receive the publication.
- (2) The figures, based on ABC, offer no direct comparison with values delivered by radio and television.
- (3) Starch "readers per dollar" scores carry a label which should be the final answer to this whole advertising problem. Actually they are not, largely because the research is too crude to produce anything as absolute as readers and dollars.
- (4) Readers per dollar or cost-per-thousand computations based on magazine audience totals are, at best, indefinite. It isn't dollars' worth of anything related to readers or audience of that same thing. Usually, the dollars are the cost of a black-and-white full page and the readers are simply people who look into any part of that particular magazine. Cost-per-thousand gets away from the true purpose of magazine audience research.
- (5) Nielsen ratings, which I consider the best available broadcast ratings for purposes of projection, are not measures of people but rather sets tuned in. Furthermore, in the rating of sponsored programs, there is confusion as to the advertising value of the program as distinguished from its commercials. Cost-per-thousand based on program ratings may appear to be unfairly cheap, but if costs are applied only to audiences of commercials, ignoring the value of a program, the result may make television and radio appear unfairly expensive.

Nothing of recent origin has added much to the data we already have for computing meaningful costs-per-thousand. Starch has added—in recent years—a new approach to his measurement of consumer magazine audiences, but it is distinctly different from the widely-known audience studies sponsored by our leading magazine publishers and by the New York Daily News. Starch picks up only the audience in homes possessing the magazine, which eliminates all non-primary readers and would logically make magazine costs appear unfairly expensive.

The "readers per dollar" figures which Starch supplies with his magazine ad ratings are just as specific as cost-per-thousand, and may frequently be cited literally to clients as the final answer on cost-per-thousand. We are given the explanation that these "readers per dollar" are relative figures. We are told,

therefore, that you cannot compare average reader costs as between magazines or with other publications. In other words, we are to understand that the dollar has suddenly become a relative unit of measure. A further assertion is that the Starch readers per dollar are not a safe relative guide as between magazine issues or publications. Recently, the A.R.F. spent over \$100,000 to do a field demonstration reproducing the recognition interview (as used by Starch). For experimental reasons, the measured issue of *Life* magazine was divided into six parts and these parts were rotated and also reversed in different interviews. Analysis of the data clearly revealed a substantial drop in advertisement ratings as the number of advertisements increased. This means that the interview penalizes a thick magazine and exaggerates the difference in actual reading of advertisements as between thick and thin books. This is a little ironic, since magazines get thick only because advertisers believe in them and keep them prosperous and fat.

Summarizing our current situation, it seems that we are drifting away from conditions which would permit direct comparisons between media, or within certain media, based upon the dollar cost-per-thousand people in the actual advertising audience. Yet, it is certain that media-minded people will continue converting all measures into some form of cost-per-thousand. Therefore, in examining every possible new form of measurement, we have to consider how meaningful or how deceiving it may be when converted to cost-per-thousand. This is the situation to which the A.R.F. is addressing itself through its "Audience Concepts Committee." The first step is to approach the problem in terms of defining maximum audiences of media, rather than actual or average audiences of advertisements achieved by dollars spent in each medium. In a sense, this is a case of starting at the outside and working in toward the middle, since such audiences are not real advertising audiences but are theoretical, potential maximums within which the advertiser hopes to win a certain number.

#### *"...some problems of definition"*

Just consider some of the problems of definition. Does the audience of a magazine properly include all people who saw the cover on a newsstand? Does it include the cleaning woman who picks up the open magazine and puts it away in the magazine rack? Should it even include, as do our current definitions of magazine audiences, all of those people who have opened the magazine themselves enough to see at least one identifiable item—preferably an editorial item? And, if so, what does this all-inclusive audience mean to the full-page advertiser on page 76?

Can magazines be compared with newspapers, which generally have more advertisement per page and on a bigger page? How about Boston, where the front page may carry advertisements? If magazine audiences cannot include cover-claimers—and they usually don't—what are newspapers going to do with people who

spend all of their reading time digesting the front page?

Again, when you consider a broadcasting network do you count all the people or the sets tuned to the network any time within a week, within a day, within an evening, within one sponsored program—or even some kind of an average minute-by-minute rating? What do you do with spot announcements? What do you do with multiple or alternate sponsorship? In other words, once you decide on what reasonably constitutes a publication audience, what is there you can define in broadcasting which will enable an advertiser to make meaningful cost-per-thousand comparisons? This is a tough problem, but it is the problem we are facing. Perhaps there is no way of developing media audiences to enable advertisers to make intelligent cost-per-thousand comparisons. But people are going right on making measures of media, and each measurement inevitably leads to this cost-per-thousand representation by the sellers, and by the buyers of advertising space and time.

*"...the difference to buyers and sellers"*

I think there is a difference according to whether we consider the buyers or the sellers. If the buyer must develop cost figures in order to make business decisions, then it is their responsibility to make allowances for whatever inequities exist—and usually these inequities are gigantic. Usually what the buyer is trying to do is to make the basis for his decisions as reasonable as possible.

On the other hand, when space and time sellers start developing cost-per-thousand comparisons, we are suddenly confronted with an enormous danger. It is so easy to seize upon a favorable cost figure and quote it to prospects without explaining all of the qualifying elements. Honest intentions, which I assume usually exist, cannot be depended upon to make the comparisons meaningful, or numerically honest.

The burden of successfully evaluating major media has not lightened. This is not only because major media practices are making the problem more difficult but also because important research projects are concentrated more on media audiences than on advertising audiences within the media.

*"...complications still exist"*

It is true that there is no clear-cut path yet laid out for reaching a solution, but important accomplishments seem about to be achieved. A.R.F. is determined to produce research of design and execution on the highest level. They have added discoveries growing out of intensive committee work and preliminary field trials dealing with magazine audience research. Perhaps the magazine answer will soon be uncovered and eventually a comparable answer for all media. In the meantime, there is nothing defeatist about admitting the complications which still exist in reaching a solution of the cost-per-thousand dilemma. \*\*\*

# Worth Repeating . . .

"...About 76 percent of American households had television sets up to August, 1956. This compares with 73 percent in February, 1956, and 67 percent in June, 1955. In 1950 only 12 percent of households had TV sets. In the latest survey, the South had lowest proportion of TV households--65 percent. Northeast was highest with 85 percent and North Central region of U. S. ranked second with 79 percent. In West, 75 percent of all households had TV sets."

*U. S. Census Bureau*

"...One test of an agency's service is the measure of the media department's ability to invest clients' advertising money effectively. Of every dollar invested in printed media by far the largest part goes to pay for advertising space. The effectiveness of the investment in space is controlled by numerous factors including the plan, copy, art work and the media that carries the advertising. As the coordination of advertising with markets decides the effectiveness of advertising expenditures, media selection is the key-stone of agency service."

*H. M. Findlay, Media Director,  
Cockfield, Brown & Co., Ltd., Montreal,  
in an address to the CCAB*

"...There is more consistency than ever before in ROP color reproduction. To the experienced eye fairly wide variations in color between papers can be detected, however, individual advertisements in each case are entirely pleasing."

*Frank G. Stoltz, Production Manager  
BB&O.*

"...In actual practice, the idea and the media go hand in hand. It is very difficult to think in terms of an advertising theme unless you know something about the size and where it is going to run. A campaign in newspapers is one thing; in magazines it is another."

*James R. Adams, Chairman of the Board,  
MacManus, John & Adams, Inc. to the  
7th Annual Chicago Tribune Distribution  
and Advertising Forum*

"...Advertising doesn't work by itself. Movies, the theater and books are all forms of communication which expose people to better living. They all work to make people discontent with their present status. Advertising is merely a phase of all of this."

*Edwin W. Ebel, Vice President,  
General Foods Corporation, at the  
7th Annual Chicago Tribune  
Distribution and Advertising Forum*

"...The Peter Pan television show with Mary Martin reached 120 million persons in two performances. That's twice the number that could have been reached if it had played an entire century on Broadway--and far more than have seen it in all its live performances all over the world since James Barrie wrote it in 1904."

*Ben R. Donaldson, Director of  
Institutional Advertising,  
Ford Motor Company, in an address  
to the NAEA.*

"...It is fairly obvious, that when a business publication spreads its editorial attention over too many fields of activity in an effort to pile up impressive circulation figures and when those fields of activity strain or break outright with relationship in interests, the business paper must appear to generalize. When it does this it falls so far short of the level of either the true business paper or the true general magazine that it becomes nothing more than a mere advertising vehicle without depth, character or soundness editorially."

*C. A. Patterson, Publisher,  
American Restaurant Magazine*

"...Our Media Department spends a huge amount of time studying the data supplied by business papers--probably more time than is spent in studying any other type of printed media. One reason for this is that there are so many business papers; another is that business papers provide such a wealth of information about the fields they cover, and this information is of great value in planning campaigns for clients."

*Warner S. Shelly, President,  
N. W. Ayer & Son, Inc., in an  
address to the New York Dotted  
Line Club*

"...The past year was the biggest ever for Spot TV. 27% of the total national Spot TV billing was spent on behalf of food and grocery products; beers and ales spent 8.4%; and cigarettes about 8%."

*Space & Time*

"...I think I am speaking for most account executives when I say that we have all the time in the world for a man with some well thought out opinions on how we can do a better creative job for our clients in his medium. And I have a hunch that the man who can do this would be quite content with his share of the business."

*F. W. Ellis, James Lovick & Co., in an  
address to the NAEA Summer Meeting*

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